HYDERABAD ARCHAEOLOGICAL DEPARTMENT PUBLICATION

SRNGARAMANJARI

OF

SAINT AKBAR SHAH

Based on old Sanskrit Manuscripts in Devanagari and Telugu Scripts

EDITED WITH A CRITICAL STUDY

BY

DR. V RAGHAVAN, M.A , PH.D.
Head of the Department of Sanskrit
UNIVERSITY OF MADRAS
Author of
'New Catalogus Catalogorum', 'Bhoja's Śṛngāra Prakāśa', etc.

WITH A PREFACE

BY

THE GENERAL EDITOR

KHWAJA MUHAMMAD AHMAD, M.A., LL.B.
Director, Archaeological Department
HYDERABAD GOVERNMENT

1951

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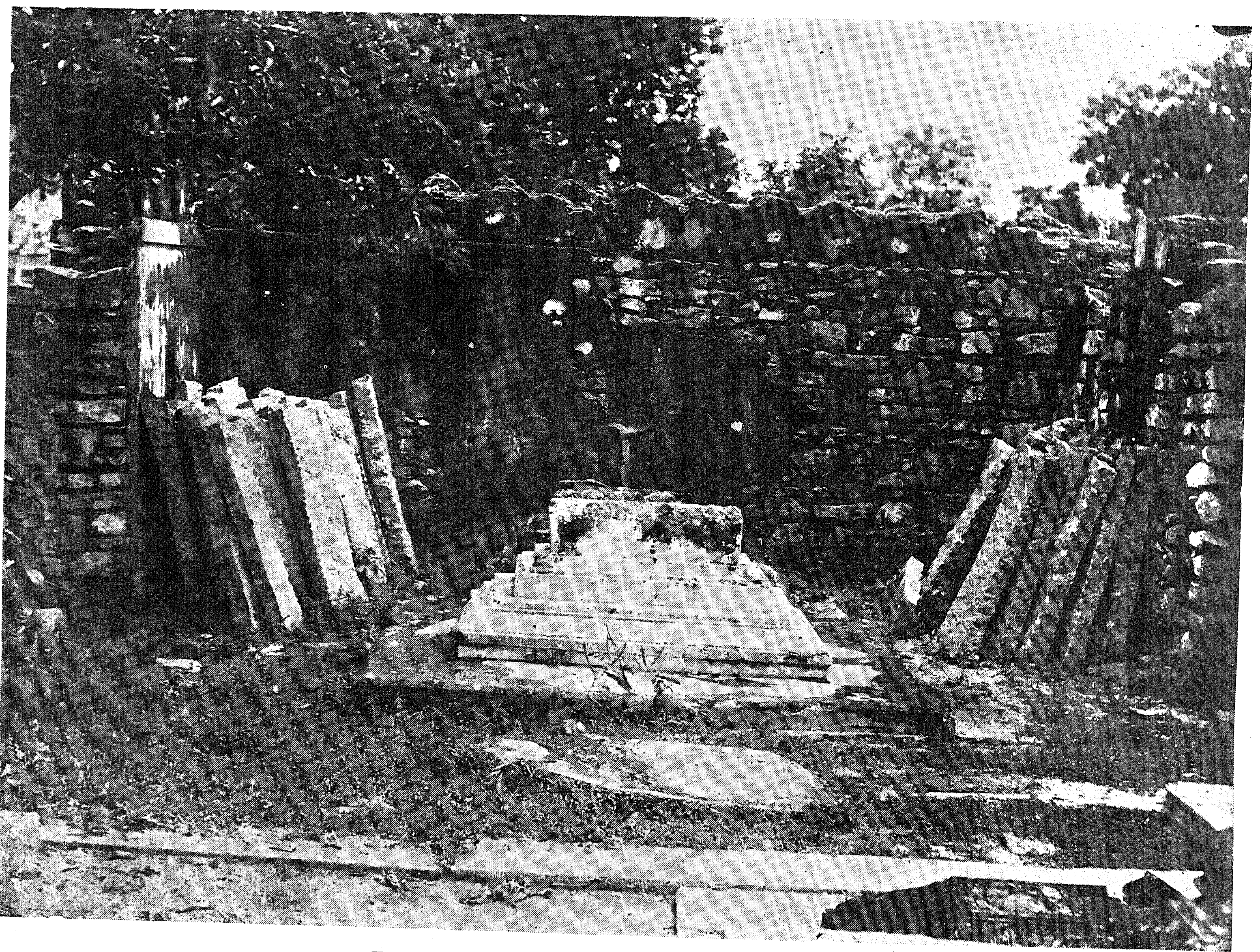
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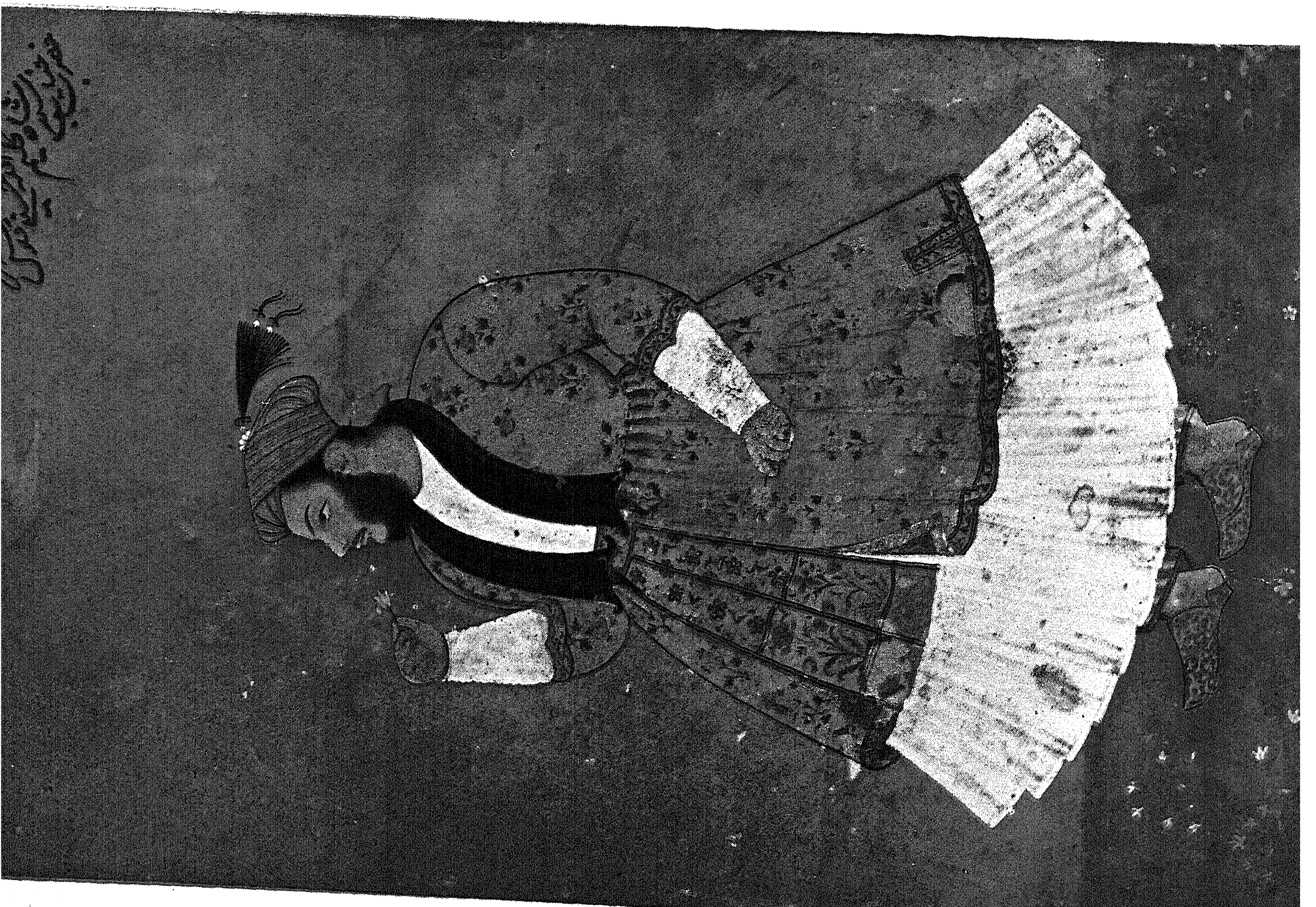
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PLATES



Tomb of Ḥaẓrat Sayyid Akbar S͟hāh Ḥusainī, Hyderabad.



PREFACE

Saint Sayyid Shāh Kalīmullāh Husainī alias Akbar Shāh and Bade Ṣāhib, a scholar, linguist, philosopher, poet and versatile genius who died young, flourished in Hyderabad City during the later half of 17th Century A D Due to passage of time and general slackness of interest in academic pursuits, he was totally forgotten So much so, that today it is hardly possible to get any information about him in the city where he lived and died Thanks to the indefatigable efforts and scholarly zeal of my friend Dr. Raghavan, Head of the Sanskrit Dept, Madras University, the Sanskrit version of his valuable work on an aspect of the rhetoric of love called Śrngāramañjarī is now being presented to the scholarly world for the first time. It is based on two manuscripts discovered by him at intervals, one in the Government Oriental Library, Mysore, and the other in the Maharajah Serfoji Sarasvati Mahal library, Tanjore. Excepting for a few references in the prologue of this book, the life of the author is shrouded in mystery The veil is partly lifted through the generous help of one of his descendants Hazrat Sayyid Shāh Haidar Husainī, present Sajjādā of Shāh Rājū's Tomb near Hyderabad, and bearer of the spiritual torch that has been kept aflame by the family for about six hundred years in the Deccan He has kindly pointed out to me the unpretentious and modest tomb of Bade Sāhib (Plate *A*) which is situated to the South-east of his father's magnificent mausoleum (Plate *B*) in the open courtyard

Here it may be added that each Qutb Shāhī king vied with his predecessor in building a more dignified mausoleum for himself. Tānā Shāh was an exception to this. There is no evidence of his having embarked on such an enterprise The incomplete mausoleum at Golconda, wrongly said to have been built by Tānā Shāh for himself, has been cleared of debris It has revealed a sarcophagus in the middle bearing the name of Nizāmuddīn, brother in-law and rival of Tānā Shāh for throne, who died during the latter's reign Hence, it is obvious that this tomb was not being built for Tānā Shāh. But he did build his preceptor Shāh Rājū's tomb mentioned above, which though in need of finishing touches here and there, is loftier and more impressive than any of the tombs of the Qutb Shāhī Kings.

Hazrat Haidar Husainī Sāhib also lent me for a few days life time miniature paintings of the author and his reverend father, together with two Sanads, one granted by Abul Ḥasan Tānā Shāh and the other confirming the first Sanad, by Aurangazeb This valuable material has directly and indirectly thrown much light on the life of the author

The paintings that were lent to me are very good specimens of late Seventeenth Century Deccan art The portrait of saint Akbar Shāh (Plate *C*) represents him as a handsome person in the flush of youth wearing a costly turban with a 'turra' used mostly by royalty, dressed in a gold embroidered coat with beautiful rose flower and leaf designs upon it in red and green, holding a delicate flower in his hand and all showing the high social status he might have been enjoying. The inscription in the right hand top corner, reads

Hazrat Janāb Sayyid Shāh Kalīmullāh Husainī Qaddasa Allāhu Sirrahū. The last words 'qaddasa Allāhu sirrahū' mean 'May God make his spiritual abode celestial' and establish that the painting might have been finished after the saint's demise The portrait of his father Hazrat Shāh Rājū (Plate *c*) is also a very good specimen of late 17th Century Deccan art and fortunately it preserves the name of the artist as Rahīm Khān.

The Sanad granted by Abul Hasan Tānā Shāh is dated in 1086 A H (1675 A. D) *i.e* within two or three years of his accession to throne. It is remarkable for its illumination and records the grant of several villages to Hazrat Shāh Rājū and his family But out of respect for the saint it is in the name of one of his sons Hazrat Sayyid Husain alias Shāh Sāhib As it is not in the name of his eldest son Bade Sāhib it is to be presumed that he might not have been alive at that time, and must have expired in or earlier than 1086 A H. (1675 A D)

The Sanad granted by Aurangazeb (Plate *D*) is dated in 1105 A H (1693 A. D.). It also does not make any mention of Bade Sāhib No reliable evidence regarding the dates of birth and death of Bade Sāhib is forthcoming. However, the internal evidence of the book and material supplied by Hazrat Haidar Husainī Sāhib throw enough light on these problems From the prologue to the Śṛngāramañjarī it appears that the author was a friend of Abul Hasan and had also studied with him. Therefore, he must have been born in or about the same year as Abul Hasan *i e*. 1056 A, H [1] (1646 A D). The prologue is also clear on the point that when the book was being translated from Telugu into Sanskrit Bade Sāhib was alive and that Tānā Shāh, who ascended the throne in 1083 A H (1672 A. D), was the ruling king. The above referred to Sanad of Tānā Shāh granted in 1086 A H. (1675 A. D) implies that Bade Sāhib was dead by that time Consequently, his death must have occurred somewhere between 1083 and 1086 A. H. Thus he was hardly 30 years of age at the time of his death and during this short span of life his book Śṛngāramañjarī was produced in Telugu and translated in Sanskrit

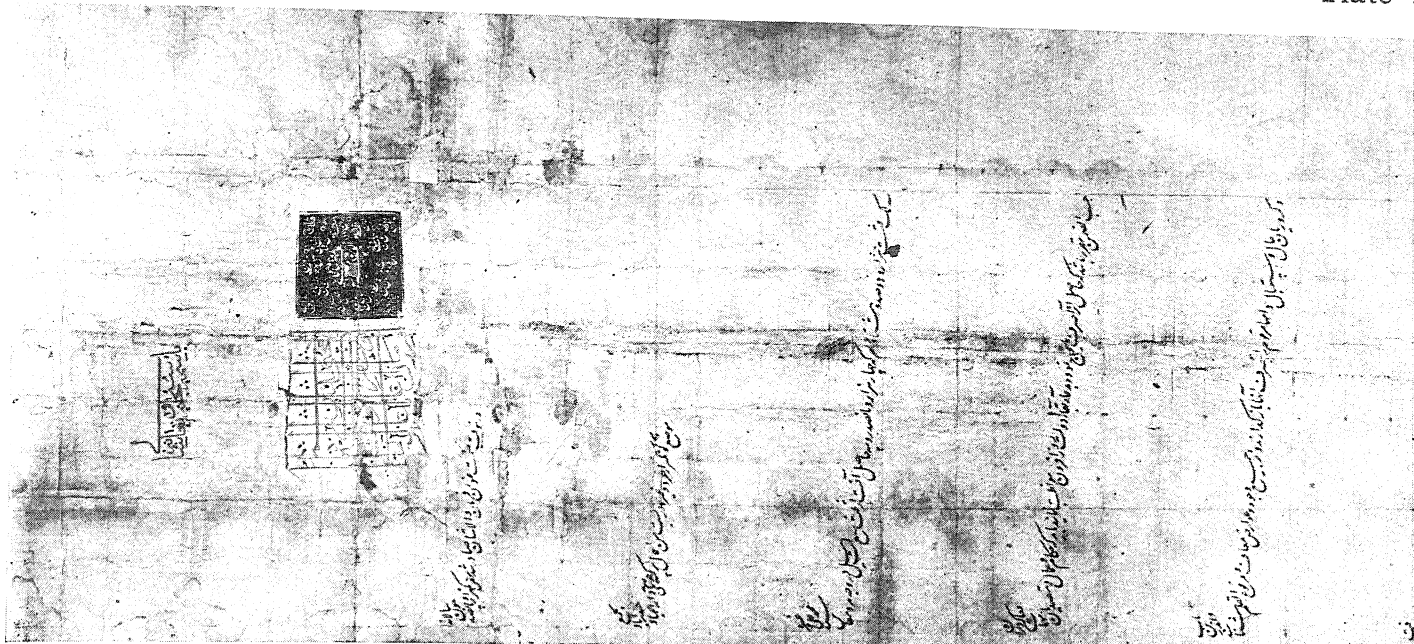
In contrast to the above it will not be out of place to mention here the present day general apathy of the muslims of India towards Sanskrit and regional languages. The Khalifs of Baghdād had arranged for the translation of several Sanskrit books into Arabic and scholars like Alberuni had specialised in the study of Sanskrit In the Deccan itself there are several instances of muslims having evinced keen interest in regional languages Some of them have been referred to by Dr. Raghavan, in his Introduction to this book. Among them Saint Akbar Shāh holds a glorious position and it is hoped that the publication of his Śṛngāramañjarī will be a land mark in making the cultural ties stronger and in inducing people to attain proficiency in each others' languages.

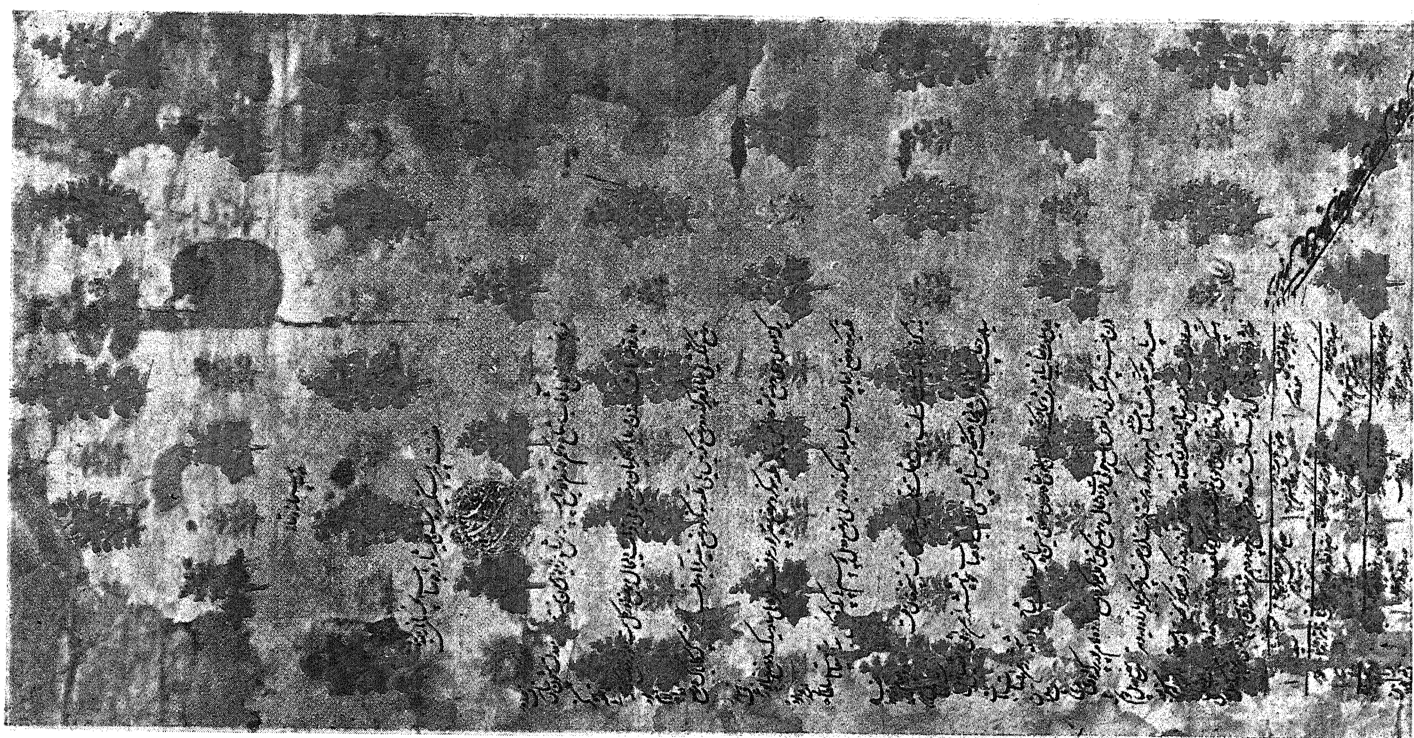
I am giving, below the geneology of Bade Sāhib as secured from the archives of Shaikh-kā-Rauzā, Gulbarga, which are in the charge of the Sajjādā Sāhib of that tomb. I believe that this is more correct at least so far as the spellings of the names are concerned.

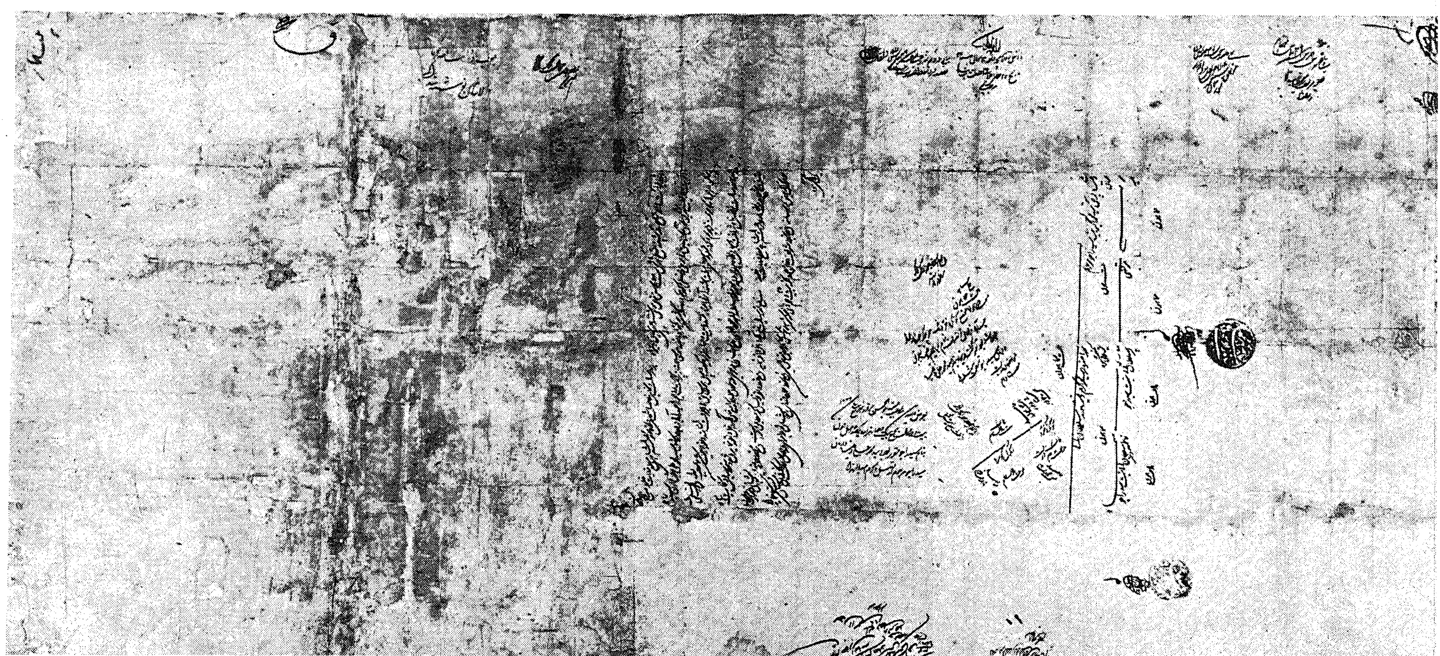
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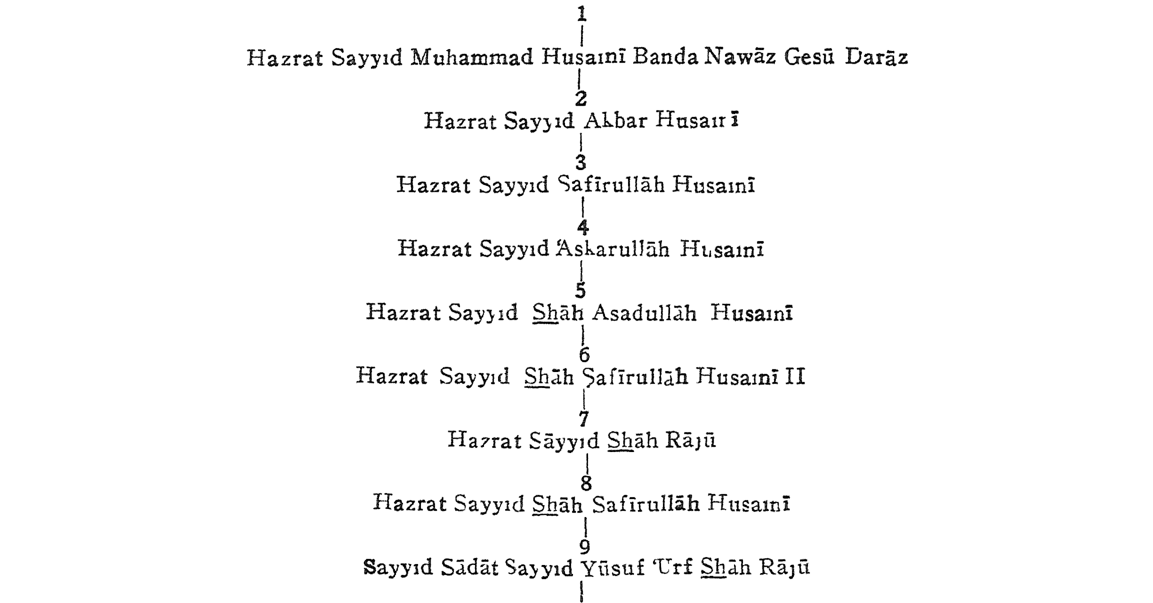
1 The correct date of Abdul Hasan's birth is not recorded But it is generally believed that he was twenty-eight years old when he ascended the throne in 1083 A. H (1672 A D) Therefore 1056 A H (1646 A D) may be taken as tentative date of his birth

Plate .









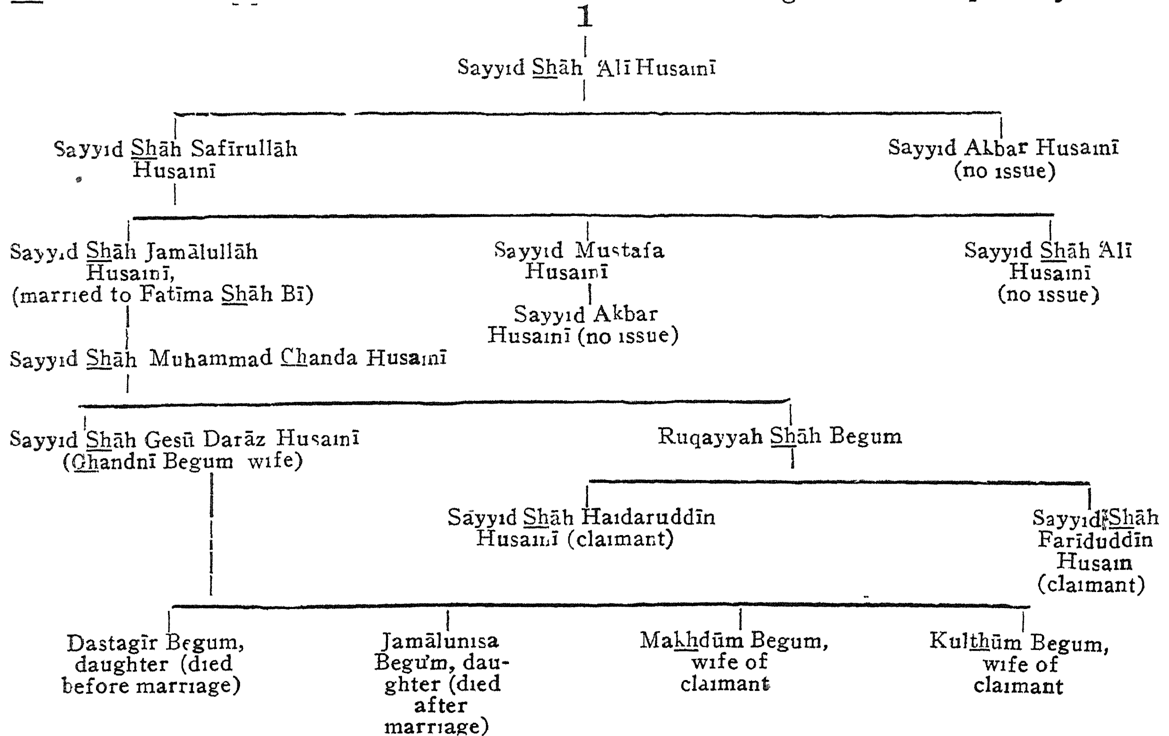
Hazrat Sayyid Akbar Shāh Husainī, alias Bade Sāhib[1] (author of Srngāramanjarī)

Sayyid Shāh Safīrullah-Husainī, alias Mīrān Sāhib

Sayyid Shāh Husain Husainī, alias Shāh Sāhib

Hazrat Sayyidā Khunzā Khadīja[2] alias Sultān Bībī

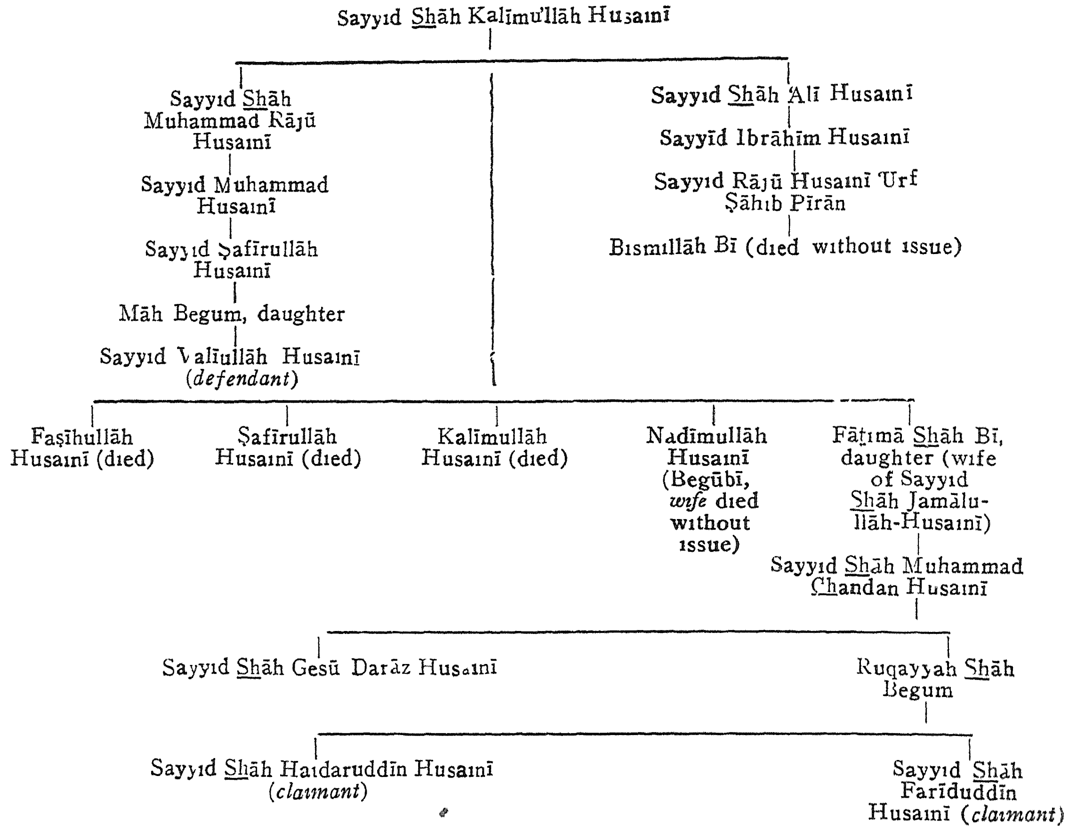
Much information regarding the issues of Bade Sāhib is not available, but in the course of a judgment dated 10th Shaban 1357 A H in case No 80, Sayyid Valīullah Husainī, Appelant *versus* Sayyid Shāh Haidar Husainī, Respondent, it has been shown that Bade Sāhib (Sayyid Muhammad Akbar Husainī) had a son Sayyid Shāh Safīrullāh Husainī, who had two sons, namely (1) Sayyid Shāh 'Alī Husainī and (2) Sayyid Shāh Kalīmullāh Husainī. The issues of each of them are given below separately —



1 So far as I have ascertained his name was Sayyid Kalīmullāh Husainī and he was popularly called Akbar Shāh and Bade Sāhib

2 The endorsement made on the reverse of Abul Hasan's Sanad by Aurangazeb's officers mentions Sultān Bībī as Shāh Rājū's daughter It is to be presumed that this might have been the popular name of Sayyidā Khunzā Khadīja, therefore, I have added it here

2



A glance at the English Introduction and the edited text of the book will immediately reveal the high academic merits of Dr. Raghavan He has tackled each aspect of the subject in a masterly way. The editing of the text, the comparative study of the subject as treated by innumerable exponents, the addition of footnotes, all required profound knowledge and unabated zeal. Both the qualities are possessed by him in great abundance, and scholars shall ever remain grateful to him for his devotion to the task I am immensely grateful to Hyderabad State for approving of my proposal regarding the publication of this book in the Departmental series My special thanks are due to the veteran educationist Mr Sajjad Mirza, Secretary to Government in the Archaeological Department, who has always lent full support to all the progressive schemes submitted by me.

KHWAJA MUHAMMAD AHMAD

ERRATA

INTRODUCTION

Page	Line	Read
11	18	importance on
	20	its author
13fn.	1	Mss. Library
14	21	*milieu*
16	3 from bottom	Ābhyantarā
	2 from bottom	Bāhyā
17	4	स्याद्वाह्या
	9 from bottom	Śilpakārikā
25	25	Udāttā
26	32	Panāṅganā
	40	Anya-sambhoga-cinha-duhkhitā
26fn.	1	Kāvyamālā Gucchaka 6
27	4 from bottom	(Date of Rūpagosvāmin). 1550 A.D.
28	last line	Pravatsyat-patikā
29	4	Dhīrā
	24	Anya-sambhoga-duhkhitā
	4 from bottom. heading	*Nāyakas*
31	8	वेश्योपचरणाद्वापि
	8 from bottom	on erotics or the
32	last line	the Śṛngāramañjarī which generally makes it a point
46	14-15	difference
	26	सहायास्स्युः
	7 from bottom	Śilpakārikā
50 fn.		पीठमर्दिका
71	5	Ulā
72fn	16	illustrated
73	29	class
100	15	utterance
102	13	all
	16	abroad
	23	has gone
103	2	Vāra-niyama
104	34	Madhyamā
106	28	Sanghatana
107	6	Vaiśika

TEXT

Page	Line	Read
5	10	संलाप-
	17	लक्षण-
9	10	उद्बोधिता
9fn	last line	आत्मनः
23	16	भारतीयोदाहरणानुसारेण
30	1	प्रेमगर्विंतासाधारणो-
40	12	नायकविप्रलम्भे विलम्बेन
41	20	२१८
42	9	मण्डनलक्षणम्
52	26	दैवयोगः
52fn.		Pratāparudrayaśobhūṣaṇa
54	10	इदानीम्

INTRODUCTION

I

While pursuing my interest in the literary products of the healthy cultural interaction of Sanskrit and the Muslim patrons and authors, I happened to find in the Catalogue of the Government Oriental Library, Mysore (Supplemental Catalogue, 1928, p. 14, No C. 2096) the entry *Śṛṅgāramañjarī, Badā Akbar*. The names of the work and its Muslim author excited my curiosity and led me to an examination of the contents of the manuscript Sri H. R Rangaswami Ayyangar, Curator of the Library, was kind enough not only to send first some extracts from the manuscript, but to supply later a complete transcript of the manuscript for my use.

In the same year (1943), in the middle of December[1], a paper of mine on the Śṛṅgāramañjarī by Akbar Shah, a Muslim saint of Hyderabad, was read before the first session of the Hyderabad Telugu Academy, and the appreciation and interest evinced by the then Education Member of H E H the Nizam's Government, Dr Nawab Mehdi Yar Jung Bahadur, who sent for a copy of my paper, led to the enthusiastic proposal of the Hyderabad Telugu Academy that they would publish this work under their own auspices; but this idea did not take shape

To draw the attention of the wider scholarly world to this interesting work, I published an account of it and the Muslim author to whom it is ascribed in the Dr. C Kunhan Raja Presentation Volume[2] (pp 325-335) in 1946 The twelfth session of the All-India Oriental Conference at Nagpur, in the October of the same year, registered a favourable turn in my efforts to bring out this work, it was here that I proposed to Mr Khwaja Muhammad Ahmad, Curator of the Museum and Director, Archæological Department, Hyderabad, Deccan, that the publication of my edition of the Śṛṅgāramañjarī through the Hyderabad Archæological Department would be appropriate in view of its Muslim author's association with Gulburga and Hyderabad, Dn. Mr Khwaja Muhammad Ahmad welcomed the proposal and began making arrangements for its finalisation

While his arrangements were under negotiation, and political developments were causing a temporary interruption, I was fortunate to discover in the Maharajah Serfoji Sarasvati Mahal Library, Tanjore, a second manuscript of this Śṛṅgāramañjarī, and obtained a transcript of it The manuscript is described under No. 11001 in Vol XVI of the new Descriptive Catalogue of the Sarasvati Mahal Library (old Burnell Catalogue No 10556) While the Mysore manuscript is in paper and Devanagari script, the Tanjore manuscript is in palm-leaf and Telugu script, and while the former is complete, the latter lacks the beginning, it does not have the first sixteen introductory verses and the long prose passage devoted to a description of the author and his genealogy, and begins straight with the enumeration of the earlier authoritative works which it has used A noteworthy point regarding the Tanjore manuscript is that it appears to mention its author as Shahaji, son of Ekoji, the Maharatta ruler of Tanjore (A D 1684-1710):

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[1] 16-12-1943

[2] The Adyar Library, Adyar.

इति श्रीमन्महाराजाधिराजमकुटतटघटितमणिप्रभाराजिनीराजितचरण-

येकोजिराजवरसुत साहराज सङ्ग्रह (?) शृङ्गारमञ्जरी संपूर्णम् ॥

It is from the word Ekoji onwards that the colophon here in the Tanjore manuscript becomes different from the correct one found in the Mysore manuscript, the corrupt expression '*Sāharājasaṃgraham*' may after all refer only to king Shahaji having secured or collected the manuscript of this work, if the scribe or discoverer of this manuscript had mistaken its author as king Shahaji of Tanjore, there is some cause for such a mistake, Shah Raja, as will be seen below, is a name occurring frequently in the line of the author of the Śṛngāramañjarī, Akbar Shah, and the scribe, who had before him a manuscript without the introductory verses and the prose passage describing the Muslim author to elucidate further the incomplete colophon mentioning Saharaja, must have taken king Shahaji[1] of Tanjore as the author, as the latter was certainly more familiar to him

Early in 1949, I was glad to hear from Mr Khwaja Muhammad Ahmad that the Hyderabad Government had approved of the inclusion of my edition of the Śṛngāramañjarī of Akbar Shah in the publications of the Archæological Department of Hyderabad.

II

The edition of the Śṛngāramañjarī that I am presenting here is, as already stated, based on the two manuscripts of the work in the Mysore and Tanjore libraries. The Tanjore manuscript proved highly useful, as I could correct many a slip in the Mysore manuscript with its help Compared to the Mysore manuscript, it has many gaps, but it is only in a single context towards the end of the work that there is an unfortunate gap in both the manuscripts which could not be made up by any means. Generally the headings in the Tanjore manuscript are in a longer and more precise form. In the text that I have presented here, the rejected readings of the two manuscripts, whether corrupt or not, are recorded in the foot-notes, I have reconstructed the text or suggested emendations at places were both the manuscripts were corrupt, and lines where even this could not be done are only a few

In the foot-notes, besides the readings, I have given here and there some other notes also On a work of such an attractive theme I would have loved to write my own Sanskrit commentary, but exigencies of time, cost of printing etc, forced me to renounce that pleasure I have therefore added in the foot-notes short explanatory notes, in Sanskrit or English, on the meaning of a few passages whose drift is rather obscure. The Śṛngāramañjarī is closely related to two previous works, the Rasamañjarī of Bhānudatta, and a commentary on it called the Āmoda, it generally criticises the Rasamañjarī and adopts many of the views expressed in the Āmoda, while the former is printed and well

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[1] It may be of interest to note here that the names Shahaji and Serfoji borne by the first two sons of Ekoji of Tanjore are not Hindu names, the great Shivaji's grandfather Maloji had no issue for a long time, finally, he is said to have had two sons by the grace of the Muslim saint, Shah Sharif of Nagar or Ahmednagar, these sons were respectively named, out of gratitude to the Muslim saint, Shah-ji and Sharif-ji. It is after these first Shah-ji and Sharif-ji that the two sons of Ekoji of Tanjore also bore the names Sahaji and Sarabhoji See James Grant Duff, History of the Mahrattas, 1873 edn, p. 40; Takkakav and Keluskar, Life of Shivaji Maharaj, 1921, pp. 6-7, and the Marathi inscription of the Big Temple, Tanjore References to these were given to me by Messrs V Srinivasachari, Librarian, Sarasvati Mahal, Tanjore and Khwaja Muhammad Ahmad, see also Tanjore Descriptive Catalogue, Vol XIX, Introduction, pp xxviii-xxix.

A page from the Mysore Manuscript of the Śṛṅgāramañjarī

Two sides of a folio from the Tanjore Manuscript of the Śṛṅgāramañjarī

known, the latter is still in manuscript and its views are not known at all, therefore, wherever the Āmoda is referred to in the Śṛṅgāramañjarī I have, for the greater understanding of the text, given in a series of separate foot-notes the relevant portions of the Āmoda, together with necessary critical remarks, from the Adyar Library manuscript of that work Wherever possible I have identified the quotations in the Śṛṅgāramañjarī, and references to these sources too, I have included in the foot-notes.

III

The Author

The Śṛṅgāramañjarī is not silent about its author. After paying respect to Hindu divinities and the preceptor (guru) in the first two verses, the work proceeds to give an account of the author in a series of verses, 3-16, followed up by a prose passage In verse 3, Bande N̄awaz Hazarat (Bande Navāja Hajarati) is saluted in verse 4, the genealogy of the author is begun, in the family of Bande N̄awaz Hazarat appeared Shāh Rāja (Sāharāja), verse 5 says that this Shāh Rāja had three sons, Shāh Rāja, Shahnafezarullah, and Akbar Shāh, from the second of the three brothers, was born Shāh Rāja, described as preceptor to the King (verse 6) This Shāh Rāja had a son named Akbar Shāh, otherwise known as Bade Sāheb (verse 7), the next verse further extols the greatness of Akbar Shāh, mentioned here as Safal Bade Saheb, verse 9 praises this Bade Saheb's knowledge, piety, eminence and fame ; in verses 10 and 11, two younger brothers of this Bade Saheb, Akbar Shah, are mentioned, Mir Saheb and Shah Saheb, two more verses extol again the eldest brother Bade Saheb Akbar, the first referring to his intelligence, learning and high position, and the second trying to explain etymologically that his name Akbar (A-ka-vara) means that not even the divinities Visnu and Brahmā are his superiors.

किंकरनरमधुकरकुलदत्तमहानन्दमकरन्दे ।
बन्देनवाजहजरतिपदारविन्दे सदा वन्दे ॥ ३ ॥

तद्वंशाद् वरमुक्तामणिरिव विमलद्युतिस्स आविरभूत् ।
श्रीशाहराजनामा भूमिरभूद्भूषिता येन ॥ ४ ॥

आसंस्तस्य तनूजा स शाहकेनाथ राज इत्याद्यः ।
शाहनपेसरुल्लाहोऽप्यकबरशाहस्त्रयस्ते च सुरतुल्याः ॥ ५ ॥

शाहनपेसरुल्लाहाल्ललितगुण. शाहराज इत्यभवत् ।
विबुधजनमाननीयो महानुभावः क्षितीन्द्रगुरुः ॥ ६ ॥

श्रीशाहराजपुत्रोऽप्यकबरशाहो महद्वन्द्यः ।
यस्य बडेसाहेब् इति नाम महावैभवैकपदम् ॥ ७ ॥

सफलबडेसाहेब्शुभनामा रामाभिरामगुणः ।
जगति विबुधवरलक्ष्मीर्जयति बहुश्रेयसां सुश्रीः ॥ ८ ॥

कः किल तपसा महसा यशसा ज्ञानेन धर्मेण ।
अभवद्भवति भविष्यति जगति बडेसाहबेन समः ॥ ९ ॥

श्रीशाहराजसूनुः तस्यावरजश्चकास्ति रम्यगुणः ।
यं मीरसाहेबाख्यं जगदखिलं सर्वतः स्तौति ॥ १० ॥

श्रीशाहराजसूनुः तस्याप्यनुजोऽभवद्गुणौघनिधिः ।
यं शाहसाहेबाख्यं सर्वे लोकाः स्तुवन्ति सर्वत्र ॥ ११ ॥

येषा ज्येष्ठः श्रीमान् विद्वान् मतिमाश्चकास्ति विमलगुणः ।
यमिह बडेसाहेबमुमुदामालम्बते लक्ष्मीः ॥ १२ ॥

को (ओ) विष्णुः को ब्रह्मा ताभ्या श्रेष्ठस्ततोऽप्यकबरोऽयम् ।
प्रथयति महेश्वरत्वं यस्स बडेसाहबेति नामभ्याम् ॥ १३ ॥

This Akbar Shah was a patron of poets (verse 14) This Akbar, who was respected by the king, *himself (svayam)* wrote in Telugu, the work called Sṛṅgāramañjarī (verse 15), and this is its Sanskrit version (verse 16)

अकबरमवचोगोचरगुणमपि कवयो यथामति प्रशसन्ति ।
यत्किल तद्गुणगरिमा वर्णयितुर्गौरवं तनुते ॥ १४ ॥

तेनान्ध्रभाषयाय रचितः शृङ्गारमञ्जरीग्रन्थ. ।
स्वयमकबरेण भूभृन्मुकुटमणिरञ्जिताघ्रिकमलेन ॥ १५ ॥

तद्विराचितान्ध्रभाषाकलितां शृङ्गारमञ्जरीच्छायाम् ।
सेवध्वं सुरवाणीरचितां रसतोषतारासिकभृगाः ॥ १६ ॥

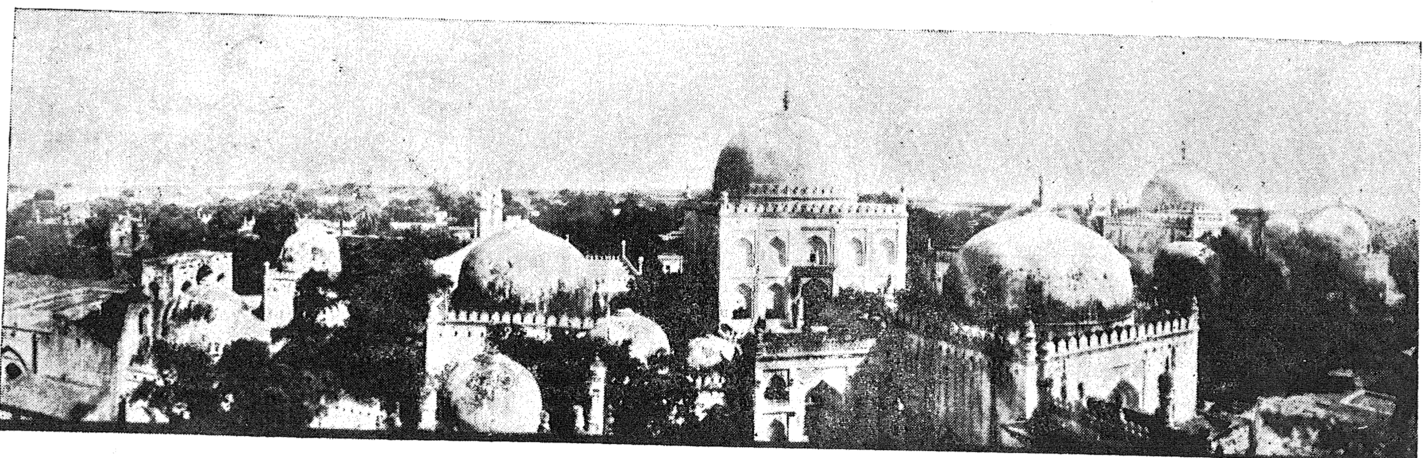
In the above verses, more than once, reference is made to Akbar Shah and his father Shāh Rāja being the respected guru of the king The important information of the name of this king is given in the prose passage which now follows The whole passage, which further eulogises the philosophical, literary, musical and other artistic endowments of the author Bade Sāheb Akbar Shāh, mentions this king at the beginning, as Sultan Abul Hasan

चतुरब्धिवेष्टितसर्वंसहेशनुतशौर्यधैर्यमनोहरलावण्यसङ्गीतललितसाहित्यमात्वज्ञतामद्दक्षपाण्डित्य कठिन सुलतान्-अबुलहसन्-क्षोणीश-मुकुटतटदेदीप्यमानरुच्रिरतररत्नकिरणनीराजितकल्पतरुकिसलयसदृशचरणगुरुराजशाह राजभक्तिमात्रसद्गुणगरिष्ठपरिमितहितवाक्यपाण्डित्ययुक्तस्वमतपरमतसपन्नसिद्धान्तनिरन्तरसंस्थापनाखिलनवरसालंकार नव्यगुणैककत्वनगौरेयताकलितसन्निधानश्रुतिस्वरस्थानरागाङ्गगानक्रियास्थायिगमकप्रबन्धधातुगायनगुणतानान द्रुसुषिर-घनगात्रभेदक्रियाग्रहजातिमार्गतालदेशिकातालतत्त्वज्ञनिधिपाठिकाश्रितकविबन्धुमित्रबडेसाहेबाकबरशाहःशृंगारमञ्जरी-ग्रन्थराज रुचिरं विरचयति । (p 2)

I proceed now to identify the author, his revered ancestor, and his royal patron Bande Nawaz Hazarat who is saluted in verse 3 is the renowned Muslim saint Gesu Daraz of Gulbarga According to the Hadiquat-ul-Alam, Aurangazeb, during his march against the last Qutb Shahi king Abul Hasan *alias* Tana Shah, paid a visit to the tomb of "Hazarat Saiyad Bande Nawaz Muhammad Gaisu-Daraza" at Gulbarga[1] (on 6-12-1686)[2], and distributed Rs 20,000 to the devotees and disciples there Fortunately, we have ample materials bearing on the life of this Muslim saint "This famous Muslim saint was born at Dilli (Delhi) on the 4th Rajab, A H 721 (30th July A D 1321) His proper name is Sadr-ud-Din Muhammad Hussaini, but he was commonly called Muhammad Gesu Daraz, on account of his having long ringlets He was a disciple of Shekh Nasir-ud-Din Chiragh of Dilli who sent him to the Dakhan in A H 802 (A D 1399) during the reign

[1] See pp 120-126—English part of the Govalkondyaci Qutbsahi, Bharata Ithihasa Samsodhaka Mandal Series, Poona, No 39.

[2] But on 30th October according to Sir J Sarkar, Aurangazeb, Vol IV, p 356



Tombs of Gesu Daraz and other saints at Gulbarga

of the Sultan Firuz Bahmani The latter received him with much honour and respect, but afterwards quarrelled with him, and to this disagreement with the saint the author of the Burhan-i-Ma'asir attributes the subsequent misfortunes of Sultan Firuz "[1] According to Ferishtah, the Sultan favoured Gisu Daraz as the supreme saint in the place of the previously favoured family of Shekh Sirajuddin, granted to him many towns, villages and lands near Kulbargah, together with a college and a monastery, the people of Deccan revered Gisu Daraz as even greater than the Prophet [2] The Oriental Biographical Dictionary of Thomas William Beale[3] gives some more information about Gisu Daraz Beale says that the saint is said to be the author of several works among which are the "Adab al Murid", the "Wajadul-Ashikim", containing the whole duty of a Sufi disciple etc, and also a work of fables in Persian entitled "Asmar-ul-Asrar" He was buried at Hasanabad commonly called Kulbarga [4] Of his descendants Beale says that "during the reigns of the Dakhin Sultans, great sums of money were occasionally offered to his (Gisu Daraz's) descendants who reposed near the saint, in vow and presents" Beale mentions also the son of Gisu Daraz who was known as Muhammad Akbar and was the author of the "Akaed Akbari" containing the principles of the Muhammadan faith According to the Taskire-auliya-i-Hind, I am told,[5] the father of Gisu Daraz was known as Shah Raja, and that the grandson of Gisu Daraz was known as Mir Sadidullah

The Hadiquat-ul-Alam also says in connection with the death and burial of Sultan Abul Hasan at Daulatabad near the tomb of the father of Gesu Daraz that Syed Raju Qattal was the name of the father of Gesu Daraz [6] From the genealogy given in our Śṛngāramañjarī, we may see these names Shāhrāja, Akbar and Mīr recurring in the family

Mention has been made of Gisu Daraz by Prof H K. Sherwani of the Osmania University, Hyderabad, in his article entitled "Taju'd-din Firoz and Synthesis of Bhamani Culture," in the New Indian Antiquary, Vol VI, No 4, pp 75-89 According to Mr Sherwani, Gisu Daraz's father was Syed Yusuf who had visited Deccan during the time of Muhammad Tughlaq and had breathed his last at Khuldabad on 12-7-1331 A D Gisu Daraz was born at Delhi on 10-7-1321, but was "eighty lunar years old" when he arrived at Gulbarga with a host of disciples The first impression of the saint and the regard which Firoz had for him did not last [7] Gisu Daraz died on 1-11-1422 [8] Both Hindus and Muslims revered Gisu Daraz and his tomb which was built by the successor of Firoz, Ahmad Shah I, Bhamani, who "perhaps knew the spiritual and moral influence" of the saint and "was not slow to take full advantage of it" (p 87)

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[1] History of the Bahmani Dynasty (Founded on the Burhan-i-Ma'asir) by Major J S King Indian Antiquary, 28, 1899 (May), pp. 186-7

[2] *Ibid*, p 186 fn.

[3] Asiatic Society of Bengal, Calcutta, 1881

[4] A photograph of his tomb has been reproduced in this volume For an interior view of the tomb of Gesu Daraz, see Annual Report of the Archaeological Dept of H E H the Nizam 1936—7, plate V The tomb was built by Firoz's successor Ahmad Shah I (New Indian Antiquary, VI, 4, p 78, fn 15)

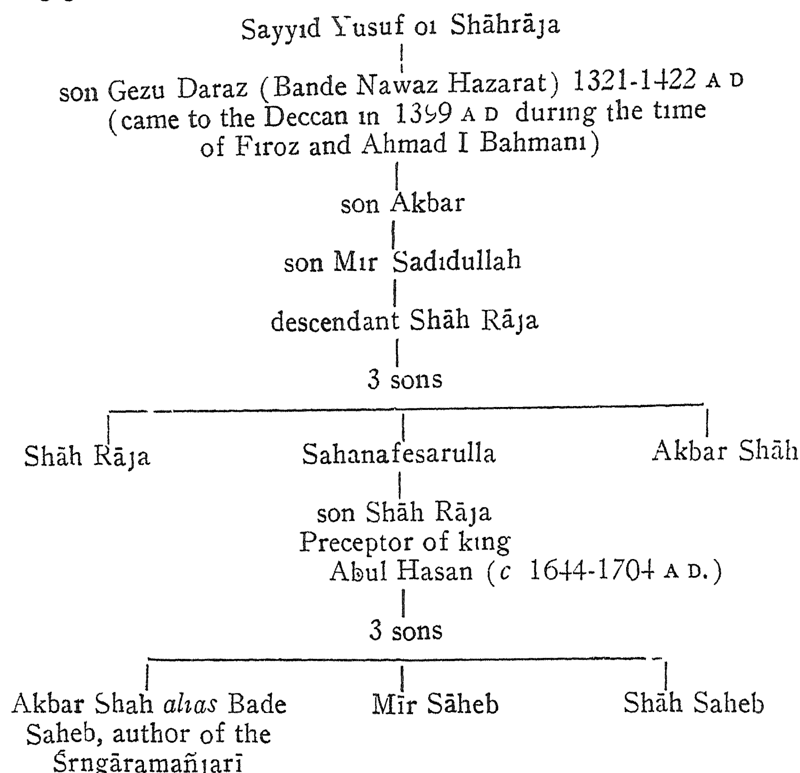
[5] By Mr Sayyid Usha of the Islamic Department, Madras University.

[6] P 182, English translation, Govalkondyaci Qutbshahi,—Bharata Itihasa Samsodhaka Mandal Publication, Poona

[7] On the details of this estrangement between the king and the saint, see Mr Sherwani's article, p 87

[8] Mr Sherwani refers to the works Hadrat Gisu Daraz by Hamid Siddiqi, Hyderabad, Zahirud-din's Sultan Ahmad Shah Bahmani, the manuscript in the tomb at Gulbarga of Gisu Daraz's life by one of his disciples Muhammad Ali Samani and to the Hyderabad edition of the saint's work Khatmah, containing extracts from the last mentioned manuscript

From the above accounts and the list supplied in the Śṛngāramañjarī we may draw up the following genealogy.



According to the Tarikh Qutb Shahi by Qadri Khan munshi, of Bidar, published in Matbai Burhania, Hyderabad-Deccan, 1306 H, p 47, extract from which was kindly supplied to me by Mr Khwaja Muhammad Ahmad, the genealogy of Shah Raju, the father of our author and the preceptor of Abul Hasan, upto Gesu Daraz is as follows: Gesu Daraz, son Muhammad Akbar son Safirulla (Dakan) son Askarulla son Asadulla son Shah Raju (of Bijapur, brother of Hussain Shah Wali), son Safirulla, son Asadulla son Shah Raju

Now the king of whom our author Akbar Shah's father Shāh Rāja is described as guru is mentioned as Sultan Abul Hasan In the text introducing him, he is described as a scholar of great culture and accomplishment in arts This is in all likelihood none else than Abul Hasan Qutb Shah of Golconda, known as Tana Shah as a result of his gaiety (April 21st 1672-1687 A D) who was the last Qutb Shahi king, was made captive by Aurangazeb on 21st Sept, 1687, and died in 1704 A D [1] Between A D. 1350 and 1650, *i e*, between Gesu Daraz and Akbar Shah, time has elapsed for nearly twelve generations The names of all the members of this family and the part which this family played in the political and cultural events of Deccan deserve to be brought to light by the historians and litterateurs of Hyderabad and Deccan

An independent corroboration of the relationship between Sultan Abul Hasan and the saints of Gesu Daraz family at Gulbarga and of the king being the pupil of Shah Raja is furnished by the work Hadiquat-ul-Alam, available in an English translation in the publication "Golkondyaci Qutbshahi" of the Bharata Itihasa Samsodaka Mandal, Poona This work states twice that Abul Hasan was staying at the tomb of Gesu Daraz in his youth and was a student of a descendant of Gesu Daraz, Shah Raju, who happens to be the father of our author Akbar Shah,

[1] Sarkar, Aurangazeb, IV, pp. 333, 384.

as mentioned in the genealogical list in the Śṛṅgāramañjarī. The Hadiquat-ul-Alam says in connection with the marriage of Abul Hasan[1] 'It was resolved that the bride (daughter of Abdullah Qutbshah) should be given in marriage to Abul Hasan who was a near relative from the side of the king's mother. As destined by God, the very night when the hour of marriage was fixed, Abul Hasan was sent for. He was then taken to the bathroom, dressed . and the princess was at last given over to him. It is related that Abul Hasan was residing for fourteen years previous to his marriage at the *Takiyeh* of his *Murshid* Sayid Shah Raju, who was one of the revered grand-children[2] of His Holiness Saiyad Muhammad Gaizu Daraz and was a worthy successor to his great predecessor. It was from this *Takiyeh* that Abul Hasan was taken in pomp to the bathroom and was decorated in the bridegroom's dress for the marriage with the princess." The book goes on to narrate how Saiyad Shah Raju foresaw this coming event on the day previous when Abul Hasan came to him to pay the usual respects to his teacher.[3] The same source says later in connection with the death of Abul Hasan

He (the Quiladar of the Daulatabad fort) buried him (Abul Hasan) near the grave of Syed Raju Qattal (revered father of Syed Muhammad Gaizu Daraz) adjacent to the mausoleum. The date of his death has not been mentioned in any of the existing books on history or biography. But because it is told that he passed fourteen years of his life in childhood, and fourteen years in study as a disciple of his spiritual preceptor Syed Shah Raju, and afterwards ruled for fourteen years, passed a further period of fourteen years in captivity, it can be said that he died in 1111 H or 1112 H (1700 A.D.)"

This account confirms the information in our Śṛṅgāramañjarī that our author Akbar Shah's father was called Shah Raja, and that Abul Hasan was a student under that Shah Raja, our author's father. The king was thus a friend and co-student of our author himself. It is but fitting that one who had spent his youth at the tomb of Gesu Daraz should pass away at Daulatabad and get buried by the side of the tomb of Syed Raja, father of Gesu Daraz.

In two verses in the beginning (15, 16), already quoted, this Sanskrit Śṛṅgāramañjarī is stated to be a translation of a Telugu work of that name by Akbar Shah himself. A second reference to this Telugu original and to the illustrative Telugu verse of old occurring in it are made in the course of the Sanskrit version. On p. 13, in the section on Sāmānyā Nāyikā, the work speaks of the Telugu illustrative verse in the original

प्राचीनान्ध्रभाषोदाहरणादप्ययमर्थः सिद्धः, तस्यार्थो लिख्यते ।

The work no doubt expressly mentions the literary gifts of Akbar Shah, and says that he himself (svayam) wrote it; but a legitimate doubt may be raised whether the Muslim Saint Akbar Shah wrote this work on love[4] in Telugu and Sanskrit. The doubt may be strengthened by the fact that one of the introductory verses here (no. 14), as also the prose passage quoted above, refers to Akbar Shah as a patron of poets, and in the course of the work Akbar himself is eulogised in illustration as the Nāyaka on pp. 9 (verse 49), 11 (verse 62), 21 (verses 108-9), 49 (verse 281), 50 (verse 284) and 52 (verse 298). It may be that at the instance of Akbar, some Telugu scholar wrote the original Śṛṅgāramañjarī in Telugu and then a Sanskrit scholar translated it into Sanskrit. Obeisance to the Hindu divinities in the first stanza will be appropriate in that case. The subject of Nāyaka-Nāyikās had been made popular among Muslim patrons and authors by a number

[1] pp. 81-2, English translation.

[2] means descendant.

[3] See also Sarkar, Aurangazeb, IV, p. 332.

[4] Buddhistic and Jain saints have written treatises on love, and there is no impossibility in Saint Akbar Shah writing on love.

of Hindi works dealing with it and while on one hand the use of a number of Alankāra works of the Telugu country point to the association of a Telugu author with this work, the use here of Hindi works on the subject would also show that Akbar should have been not a mere passive patron, but an active collaborator in the production of this work, also the employment of a simile like the ripe whitish pan-leaf for the cheek (verse 235) speaks of an imagination accustomed to Dakhini poetry Whether Akbar Shah was the real author or only the patron, it is all the same significant that in the Muslim courts of the Deccan, indigenous literature and art flourished It is well known that the Qutb Shahis were great promoters of letters, both as authors[1] and patrons, and at their hands Telugu literature especially received great encouragement [2]

According to the Hadiquat-ul-Alam, as pointed out before, Abul Hasan was, before he was brought to Golconda and suddenly made king, studying in the tomb of Gesu Daraz at Gulbarga, under the then descendant and guardian of the tomb of Gesu Daraz *viz*, Shah Raja, father of our author Akbar Shah He was thus an associate and friend of Akbar Shah himself who must have succeeded Shah Raja as the king's spiritual preceptor after his father The friendship must have persisted, and as Tana Shah the king given to pleasure, Abul Hasan might well have commissioned his guru's son to produce a treatise on the types of heroes and heroines figuring in love

The great popularity of this subject among the authors and their patrons of this time and part of the country is shown also by the fact that an author on this very subject of Nāyakas and Nāyikās, the celebrated composer of Telugu Padas, Kṣetrajña, was patronised by Abdulla Qutb Shah of Golconda (A D 1620-72) and his general, Tupākula Krsnappa, in his song in Devagāndhāri rāga, Ādi tāla, Kṣetrajña says that he had a contest with one Tulasimūrti in the court of the Padshah of Golconda and that on that occasion, he composed 1,100 Padas

Balavantudai Golakonda Pādusā bahumānamosagi
Tulasimūrtito vādu dalachu vela
velayu Muvva Gopāludu veyyinnūru padamulu
naluvadi dinamulalōne nannukalasi vinupiñcenē [3]

It has already been remarked that the tomb of Gesu Daraz was a meeting point of adoration for both the Hindus and the Muslims Besides, Akkanna and Madanna, the two Hindu ministers of Tana Shah, kept up a Hindu atmosphere and it is recorded that one of the pleas with which Aurangazeb was induced to punish Abul Hasan Tana Shah was that, at the instance of his two Hindu ministers, even Muhammadan courtiers of Abul Hasan were taking part in Hindu celebrations [4] Tradition glorifies Tana Shah with the story of Saint Ramadas of Bhadrācala, the details of which are well-known to all Down below all its gaiety, Tana Shah's heart appears to have had a firm philosophical

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[1] For the literary productions of the Qutb Shahis, see Journal of the Bihar and Orissa Research Society, Vol 28, No ii, pp 176-189

[2] See Triveni, XIV, ii 1942, *Telugu Literature under the Kutub Shahis*. For a probable Telugu poet named Kumuda under the Qutb Shahis, see my article on the subject in the Journal of the Andhra History and Culture, Guntur, Vol I

[3] See my article on *Hyderabad as a Centre of Sangita*, Journal of the Music Academy, Madras, Vol XVI, 1945, pp 118-9 and the 1945 Souvenir of the Krishna Gana Sabha, Hyderabad.

According to Messrs R Anantakrishna Sarma and Ch Papayya Sastri, in two Telugu books of songs of 1831 and 1912 (the former earlier than the Sangīta sampradāya pradarsinī (1904-5) from which I have quoted above), the lines read "Golakonda pahadusā koka-vela ninici-Tolasimūrtivāru bilicinavela-velaya Muvva Gopāludu-veyyinnūru padamulu-naluvadi-dinamulu logānanu galasi vinupiñcane"

[4] See p 91, Hadiquat-ul-Alam, English translation

anchor and none will fail to be struck by the spiritual dignity of his last testament, spoken by Abul Hasan on the eve of the fall of his fort and his capture by Aurangzeb. Abul Hasan said

"My belief in God, the Glorious and the Great, the Creator of the World and the sustainer of princes and paupers, is such that He, may He be glorified, never keeps back His kind and merciful glances from his slave at any time or under any circumstance and sends him his allotted food My paternal and maternal grandfathers passed their time always in peace and plenty and power Yet, for some time, God willed that I should pass my days in poverty Again, with his bounteous glance falling upon me, a humble fellow, He created for me such environments as, within only a short period of one hour, exalted me in the high position of kingship Nobody including myself could have ever imagined that I was to be a king He, praise be to Him, has now left no desire or yearning in my heart I gave away lacs and spent crores. Now, He may have taken the reigns of sovereignty out of my hands as a retribution against some improper acts of mine I must not grudge against His very kind treatment . . ."

It is therefore quite natural to suppose that some Telugu and Sanskrit poets associated with both the king and his spiritual preceptor were connected with the production of this Śrngāramañjarī in Telugu and Sanskrit

IV

Works and Authors cited in the Śrngāramañjarī

The Telugu Śrngāramañjarī The Śrngāramañjarī, as it has already been noted, purports to be a Sanskrit version of a Telugu work of that name. Verses 15 and 16 in the introduction say

'तेनान्ध्रभाषयाय रचितः श्रृङ्गारमञ्जरीग्रन्थः' and 'ताद्विरचितान्ध्रभाषाकलिता श्रृङ्गारमञ्जरीच्छायाम्' (p. 2),

and in the discussion on Sāmānyā-nāyikā, reference is also made to an old Telugu illustrative verse, evidently cited in this Telugu Śṛngāramañjarī

प्राचीनान्ध्रभाषोदाहरणादप्ययमर्थः सिद्धः, तस्यार्थो लिख्यते । (p 13).

It may also be noted in this connection that, among the works mentioned at the beginning as having been used by the author, a Narasa-kāvya is found, which may be, as shown below, the Telugu Alankāra work, Narasabhūpālīya of Bhattumūrti; of the Sanskrit treatises too that are referred to and quoted from, it is significant, that some are works produced and popular in the Telugu country. I have not been able to find so far in any manuscript library a copy of a Śrngāramañjarī in Telugu answering to the description given above

At the beginning (p 2), the Śrngāramañjarī mentions a number of earlier works as forming its basis. Rasamañjarī, Āmoda, Parimala, Śrngāratilaka, Rasikapriya, Rasārnava, Pratāparudrīya, Sundaraśringāra, Narasakāvya, Daśarūpaka, Vilāsaratnākara, Kāvyaparīksā, and Kāvyaprakāśa While these names are merely mentioned at the beginning, in the body of the text, the following works are quoted the Rasamañjarī and the Āmoda frequently; Pratāparudrīya thrice (pp 16 (anon), 19, 21); Sāhityaratnākara (p. 19); Bhāratīya (Nātya śāstra) (pp 19, 23); Nāyakabhūṣana (p 19), Rasikapriya (p. 37), and Vātsyāyana (pp. 54) During the discussions, reference is made many times to the older writers, Prācīnas, without specific mention of the name of any author or work. Besides, works of general importance, the Amarakośa, (pp. 21, 37) and the Pāninisūtras (pp. 23, 32, 33), as also illustrative verses from the Amaruka, Meghasandeśa, and Abhijñānaśākuntala (p 33) are also quoted. Leaving

these last, we shall notice here the works on poetics, dramaturgy and erotics mentioned or cited in the Śrngāramañjarī

The works and authors noted above fall into three classes those in Telugu, those in Hindi and those in Sanskrit Of the works, which are enumerated at the beginning, only some are quoted in the body of the text. Regarding the rest, there is no indication to show how far they have been utilised by the author of the Śrngāramañjarī While most of these works are identifiable, there are a few of them about which I have not been able to gather any information

Narasakāvya This may be the Narasabhūpālīya in Telugu, otherwise called Kāvyālankārasangraha,[1] a work of rhetoric written by Bhattumūrti Based completely on the Pratāparudrīyayaśobhūsana of Vidyānātha, the work eulogises in its illustrative verses the author's patron Turaganti Narasarāju, a feudatory chief and nephew of Aliya Rāmarāja (died 1565 A D).

While the greater possibility seems to be that it is this Telugu work that the Śrngāramañjarī is referring to, it must also be mentioned that a Sanskrit Alankāra work of the identical name, Narasabhūpālīya, is also known Called more specifically Alankāra-muktāvalī, it was written by Vādhūla Krsna Yajvan, in praise of another patron of the same age and name, Gobbūri Nrsimha, a nephew of Aliya Rāmarāja,[2] and a cousin of the Narasimha figuring in the Telugu work

It has already been pointed out while dealing with the authorship of the work that some Hindi works are mentioned in it. Of the works first enumerated among the sources and quoted in the body of the text, two are identifiableas Hindi works, the Sundaraśrngāra and the Rasikapriya The subject of classification of hero and heroine types in love is one that received great attention at the hands of Hindi writers in the Muslim-Rajput period The Bhakti movement, especially that centering round Krsna, gave a fillip to the detailed study of the sentiment of love and the different types of lovers, and the Hindi Vaisnava poets composed a number of erotic poems, classifying and describing the various kinds of Nāyikās with reference to Krsna as the Nāyaka As we shall see later, the subject attained a further dimension and attractiveness, when the art of painting found in this a favourite theme

The *Sundaraśrngāra* is the work of a Brahman named Sundaradās who was court-poet of Shah Jehan (1627-1658) In the introductory portion of the work Sundaradās eulogises Shah Jehan at Agra and gives his geneology Of himself, the author says that he hailed from Gwalior, and that Shah Jehan honoured him with presents and the titles, Kavirāya and Mahākavirāya The work is dated A D 1631 Among the other works of Sundaradās may be mentioned a Vrajabhāsā translation of the Simhāsana-dvātrimśikā and a philosophical work called Jñānasamudra [3] The Śrngāramañjarī merely mentions the Sundaraśrngāra as one of its sources.

The *Rasikapriya* is, unlike the Sundaraśrngāra, once quoted in the course of the discussions (p 37), and criticised for holding a separate variety of Abhisārikā called Prema-abhisārikā It was composed by Keśavadāsa Sanādhya Miśra of Bundlekhand, who flourished about 1580 A D His original home was Tehri and he was patronised by Madhukar Shah of Urchā and his son Indrajit, the latter endowing him with twenty-one villages in Urchā In Indrajit's court there was a gifted courtezan-poetess Parbin Rai Pātūri, whom Akbar wanted to

1. Edn. Vavilla Ramaswami Sastrulu & Sons, Madras

2. Adyar Library Ms See Catalogue Vol. II. p. 33 b and Adyar Library Bulletin, VII ii 1943, pp. 155-120, Mss Notes by V Krishnamacharya

3. See Grierson, *The Modern Literary History of Hindustani*, pp 60-61, O.C. Gangoly, *Rupam*, 1927, April, pp. 47-51, *Editio Princeps of Sundara Śrngāra.*

be sent to his presence, on Indrajit failing to do this, Akbar fined him ten million rupees and poet Keśavadās went as an ambassador to Akbar's court, moved Rājā Birbal with his poetry and had the fine removed Kesavadās wrote an Alankāra work on the ten limbs of poetry called Kavipriyā, the Vijñānagītā in the name of Madhukar Shah, the Rāma-candrikā in Indrajit's name and a work on prosody called Rām-alamkrt-mañjarī His Rasikapriya, cited here in the Śrngāramañjarī was written in A D 1591, and its popularity is borne out by the large number of commentaries on it [1]

Of the Sanskrit works quoted, the *Bhāratīya*, the earliest, is the Nātyaśāstra of Bharata, both the quotations made from it (pp 19, 23) are reproduced from the corresponding context in the Āmoda, and, as can be seen from my footnotes on both these pages (19, 23), the citations here offer readings superior to those in the Kāvyamālā and Kāśī editions

Next comes the *Śrngāratilaka* which is certainly the work of that name written by Rudrabhatta. It is one of the early authoritative works devoting much attention to this subject of Nāyaka-Nāyikās [2]

The *Daśarūpaka* mentioned is the well-known work on dramaturgy by Dhanañjaya The Śrngāramañjarī is likely to have used this work also largely, as together with its commentary, the Avaloka by Dhanika, it represents a text of considerable importance o the subject of Nāyaka-Nāyikās.

The *Kāvyaprakāśa* mentioned is again a well-known work Though its autho Mammata does not deal with Nāyaka-Nāyikās, his work is enumerated here because Rasa in general and certain aspects of Śrngāra, which are all dealt with by Mammata, are touched upon at the end of the Śrngāramañjarī

The *Pratāparudrīya (yaśobhūsana)* is a work that the Śrngāramañjarī enumerates at the beginning and also quotes from in the body of the text , On p 16, its definition of the Vāsakasajjikā (I. 44) is anonymously quoted , on p. 19, its definition of the Virahotkanthitā (I 45) is quoted, on p 21, its definition of the Vipralabdhā (I 47) is quoted. Except in the first case, the Śrngāramañjarī disapproves of the definitions given by Vidyānātha. The Pratāparudrīya,[3] it is well-known, eulogises Kākatīya Pratāparudra (died 1323 A D) and forms one of the widely used text-books on poetics and dramaturgy

The work mentioned as *Rasārnava* is, no doubt, the Rasārnavasudhākara[4] of the Recerla Śingabhūpāla, the Velama King of Āndhradeśa, (*C* 1400) The work deals briefly with Nāyaka-Nāyikās Beyond mentioning it, the Śrngāramañjarī makes no quotation from it

Like the last mentioned two works, the *Sāhityaratnākara*, which is once cited on p 19 along with some others, this whole series of quotations being taken from the Āmoda, is the work of a Telugu Ālankārika, Dharmasūri, *C* 1425 A D.[5]

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1 Grierson, *ibid*, pp. 58-59 O C Gangoly, *Love Poems in Hindi*, Calcutta, 1936, p 7

2. Kāvyamālā, gucchaka III, pp 111-152 One Padmasundara, a Jain monk of Akbar's time, produced an Akbarasāhī Śrngāradarpana (Anup Sanskrit series, Bikaner, no. 1) by rehashing Rudrabhatta's work

3 Edn Balamanorama Press, Mylapore

4 Edn Trivandrum Sanskrit Series, No 50

5. Edns Telugu script, Madras 1871, Devanagari script, Bamra, 1901. See E V V. Raghavacharya, Proceed 9th Ori Conference, Trivandrum, pp 503-51 and New Indian Antiquary, II, pp 428-441 A fresh Devanagari edn of this work, popular in Andhradesa, would give it the greater vouge that it deserves

A *Vilāsaratnākara* is mentioned among the source-books, but no quotation from it is made in the work itself However in the Āmoda on the Rasamañjarī, as I have shown in a footnote on p. 17, it is found quoted as not tolerating the addition of a variety of Prositapatikā called Pravatsyatpatikā Beyond this nothing is known of it, neither the author, nor its date. No manuscript of it has yet come to light.

Along with the Sāhityaratnākara etc., a *Nāyaka-bhūsana* is cited on p 19 As has already been pointed out, this whole series of quotations is taken from the Āmoda, and there the name of the work is found as Nāyikā-bhūsana As its name suggests, it seems to have exclusively dealt with the subject of Nāyaka-Nāyikās, but nothing is known of its author or date, nor is any manuscript of it to be found anywhere.

There is only one more work mentioned, the *Kāvyaparīksā*, of which we cannot say anything It is not also quoted in the Āmoda, and its identity is obscure Śrīvatsalānchana, commentator on the Kāvyaprakāsa, wrote an independent Kāvyaparīksā, but this work is not likely to be the one referred to in the Śrngāramañjarī, as it does not deal, in its five chapters, with either Rasa or Nāyaka-Nāyikās (See India Office Ms. nos 1188-9)

At the end, while speaking of the classification of heroes and heroines as given in treatises on erotics, Kāma śāstra, mention is made of Vātsyāyana This is the author of the Kāmasūtras, which however does not give the classification of heroines dealt with here, Padminī etc In the same context, with reference to types of hero, the name Kucamāra and Pāñcāla occur These are two pre-Vātsyāyana writers on erotics whom Vātsyāyana refers to as authorities who specialised in particular branches of erotics In I. 1 17, Vātsyāyana says that Kucamāra dealt separately with Aupanisadika, the subject to which Vatsyāyana devotes his last section, the use of aphrodisiac and other aids to attraction, enticement and enjoyment Pāñcāla is Bābhravya, who summarised the entire subject of erotics in seven sections of one hundred and fifty chapters, Vātsyāyana's own work being a further epitome of Pāñcāla's work, after him, the elaboration of the sexual process into sixty-four acts took the name Pāñcālikī Catussasti (I. 3. 17-18, II. 2, 1-5)

The Rasamañjarī, Parimala and *Āmoda.* Of these three works which the Śrngāramañjarī mentions in the initial list of authorities, the Parimala is not quoted anywhere in the body of the text It is a commentary on the Rasamañjarī, written by a member of the well-known Śesa family of Benares, Śesa Cintāmani, son of Śesa Nrsimha and younger brother of the more celebrated author Śesa Krsna Besides the Rasamañjarī Parimala mentioned here, Śesa Cintāmani wrote a commentary on the Meghadūta, a treatise on prosody called Chandahprakāśa and a play, Rukminīharana His brother Śesa Krsna was the guru of Bhattoji Dīksita and was patronised by Govardhanadhārin, Todarmal's son, a manuscript of his Śūdrācāraśiromani in the Bhandarkar Oriental Research Institute is dated 1591 A.D. Apart from these data, we have a manuscript of Śesa Cintāmani's own Rasamañjarī-vyākhyā, described under no. 3115 in Rajendralal Mitra's Notices, bearing the date 1553 A D. which fixes his time [1] The Parimala is available in a number of manuscripts[2] and is yet unprinted.

The Parimala is severely handled in the commentary Āmoda which criticises its interpretation of the Rasamañjarī at every step [3] The mention of the Parimala in the

1. Dr. S K. De (*Skt Poetics*, I, p 251) who says that Śesa Cintāmani wrote before 1675 A D. had evidently not noted these data.

2. For instance, in the Adyar, India Office and Bhandarkar Oriental Research Institute libraries, in the last alone there are seven manuscripts of the Parimala.

3. See for example—अनाघ्रातव्युत्पत्तिगन्धस्यापि श्रोत्रियवेतालस्य कथमतिविदग्धजनैकसाध्वी रसमञ्जरीव्याख्याने प्रवृत्तिरिति विस्मयामहे । p 8. -परिमलकारस्य दुर्लेखनम्—p. 86 परिमलकारो * * बभ्राम pp. 298. 318. 337. परिमलकारस्य लेखनं प्रचुरप्रयोगादर्शनदोषविजृम्भितम् ॥ p 412. Adyar Ms.

Śṛṅgāramañjarī is secondhand, having been taken from the Āmoda, which the Śṛṅgāramañjarī has used to a considerable extent

Of the *Āmoda* which the author of the Śṛṅgāramañjarī quotes frequently and with deference and approval, we have fortunately many manuscripts [1] It is a commentary on the Rasamañjarī, and since considerable use of it is made in the Śṛṅgāramañjarī and it is a work in manuscript that deserves to be better known because of its intrinsic merits, it is necessary to give here information about it in some detail The author's name is found either as Guru (-ri-) jālaśāyin or Gurujāla Raṅgaśāyin. Ms no R 802 in the Madras Government Oriental Mss Library, which has some additional introductory verses in the beginning, not found in the Adyar ms, informs us in verse 4 that the author Raṅgaśāyī was born of Dharmasūri or Dharmācārya, that Dharmācārya was the youngest of four brothers, the three elders being Anantācārya, Varadācārya and Raṅgācārya, and that their father was Veṅkaṭācārya of Cilakamaṛri family

आसीद्यश्चिल्कमर्यन्वयजलधिशशी वेंकटाचार्यवर्यः
स्वभ्यस्ताम्नायशास्त्राधिकसकलकलः सोऽयमात्मोपमानान् ।
लेभे पुत्राननन्तप्रभुमणिवरदाचार्यरङ्गार्यधर्मा-
चार्याख्यान् धर्मसूरेरजनि कविबुधश्लाघितो रङ्गशायी ॥

The final colophon to the Āmoda, which has some gaps and corruptions in the Adyar ms, but is full and free from errors in the Madras Government Library ms. (D no 12941), is informing in some other respects

श्रीमद्वाधूलमहादेशिकचरणसरसिजोपासनावासनासमधिगतसकलशास्त्रसमुदयेन श्रीचिलुकमर्रिकुल-कलशजलधिकौस्तुभधर्माचार्यतनयेन तदग्रजानन्ताचार्यवात्सल्यवर्धितेन समस्तदाक्षिणात्यमैथिलकविताश्लाघालङ्घन-जङ्घालदृश्यनृत्योभयप्रबन्धनिर्माणमार्मिकेण वाग्गेयकारचक्रवर्तिना श्रीमद्गुरुजालशायिपण्डितेन विरचितायां रसमञ्जरीव्याख्यायां सख्यादिनिरूपणं नाम तृतीयं प्रकरणम् ।

While the literary productions of the other members of this family are yet to be found out, it may be mentioned here that from a quotation in the Āmoda itself, on p 293, we learn that the author's grandfather (Veṅkaṭācārya) wrote a medical work called Nāḍīviveka (तदुक्तमस्मत्पितामहकृतनाडीविवेके). Gurujāla that forms part of the author's name is a village in Palnad Taluq of Guntur Dist in Āndhradeśa; it is therefore likely that his real name is Raṅgaśāyin, as his father and grandfather are referred to as Cilakamaṛri Veṅkaṭācārya and Cilakamaṛri Dharmācārya, Cilakamarri in the East Godavari Dist. must have been their original home.

From the numerous works and authors whom Gurujālaśāyin quotes or mentions, we can make a fair approximation to his date. As already shown, the Parimala that he frequently criticises cannot be later than 1553 Of the latest works quoted by him, the Kuvalayānanda (pp 76, 206) is by Appayya Dīkṣita who wrote that work for Veṅkaṭapatirāya (A D. 1585-1614), and the Manoramā, quoted on a grammatical point (p. 472), is the Prauḍhamanoramā of Bhaṭṭoji Dīkṣita who was a pupil of Śeṣa Kṛṣṇa in the North and Appayya Dīkṣita in the South, and whose literary activity may be placed in the last quarter of the 16th century [2] Gurujālaśāyin is a Śrīvaiṣṇava,

1. Adyar Library Catalogue II. p. 376; Madras Government Oriental Mss. Liberary, D. 12941-2; R. 802, 2617, 3193. It is the text in the Adyar ms X. J. 13, Paper, Devanagari, that I have used here and quoted from.

2. See also P.K. Gode, Annals of the Sri Venkatesvara Oriental Institute, Vol. I. no 2, p. 121.

and the Vādhūla Mahādeśika whom he mentions in the last colophon as his preceptor is the well-known Śrīvaiṣnava teacher ~~and~~ author, Doddayācārya or Mahācārya of Ghatikācalam, who flourished in the 16th century, and wrote the works Candamāruta, Pārāśarya-vijaya, Advaitavidyāvijaya, Vedāntadeśikavaibhavaprakāsikā etc As the Āmoda is used by the author of the Śrngāramañjarī, which was written in the time of Abul Hasan (1672-1687), we may safely place Gurujālaśāyin in the first half of the 17th century A.D

Besides the Rasamañjarī-āmoda, Gurujālaśāyin composed a Śrngāralaharī which he quotes on p 49 (नवभूषणे समीहा मदीयश्रृङ्गारलहर्याम्) and again on p. 77 The dramatic compositions of his referred to in the colophon have not yet been known It is more interesting to know that Gurujālaśāyin was an eminent music composer, Vāggeyakāra-cakravarttin. In one of the introductory verses at the beginning of the Āmoda, he refers to himself as Śāyi-vāggeyakāra The mention of dance compositions, nrtya-prabandhas, among his works and the fact that he is an author interested in the study of Nāyikā-bheda lead us to the conclusion that his contribution to music took the form of *Padas*, most probably in Telugu, and in him, we have a rare Padakāra of the eminence of Ksetrajña himself As pointed out already, Ksetrajña belonged to the same time and was connected with the Golconda court, where this subject of Nāyaka-Nāyikās was keenly studied, discussed and debated upon. That Gurujālaśāyin was of the same time, was a music composer, and was interested in the same subject of Nāyikās make us presume a much closer connection between him and the Golconda court than is borne out by explicit evidence. The Śrngāramañjarī composed in this melieu, while it refers to the author of the basic text Rasamañjarī in the singular number, shows a personal touch of reverence towards the author of the Āmoda whom it always refers to as Āmodakārāh in plural, this would go only to strengthen our suggestion of an intimate connection that all these authors and their works had through the Golconda court

The *Rasamañjarī* which is regularly criticised in the Śrngāramañjarī is the well-known work of Bhānudatta or Bhānukara or Bhānu Pandita. The most popular and standard work on the subject, it has been much commented upon and also translated and adapted into vernaculars Bhānudatta's time is fairly clear and his works are quite familiar to scholars, though there has been some controversy on the identification of Bhānudatta and Bhānukara and of the kings eulogised in his verses [1] In verse 121 of his Rasamañjarī, illustrating Sāttvika-bhāvas, Bhānudatta refers to Nijāma-dharanīpāla, who, as his commentator Anantapandita points out, is Ahmad Nizam Shah, who took Daulatabad between 1499-1507 A.D , and founded the Nizam Shahi dynasty of Deccan, and a manuscript of a commentary on his Rasamañjarī by Gopālabhatta (Stein, Kashmir Catalogue, extracts p 273) is dated 1572 A D

Besides the Rasamañjarī, which figures much in the Śrngāramañjarī, as the basic text on the subject of Nāyaka-Nāyikās in love, Bhānudatta wrote the Rasatarangini which dealt more fully with the subject of Rasas, the Alankāratilaka, yet unprinted, on rhetoric, the Rasa Pārijāta an anthology, a Śrngāradīpikā,[2] an imitation of the Gītagovinda called Gītagaurīpati, and the Kumārabhārgavīya Campū.

V

Classification of Nāyikās and Nāyakas.

Bharata defines drama as the representation of characters, Prakrtis, in emotional states, Avasthās, and characters of the world whose moods are to be represented,

1. See S.K De, Summaries of Papers, IVth All-India Oriental Conference, Allahabad, 1927, pp 40-43, P K Gode, Annals BORI , XVI pp 145-7, H D Sharma, Annals BORI., XVII. pp 243-258 and Indian Historical Quarterly, X 1934, p. 483

2 Catalogus Catalogorum, I, p 661—ms with Pandit Gangādīna, Oonao, Oudh. Browning's Oudh Catalogue, fasc III 1873, pp. 12-13.

are infinitely varied not only in their emotional states, but also in their very nature, Śīla [1]

त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् । I 104 नानावस्थाः प्रकृतयः । XXIII 4
नानाशीलाः प्रकृतयः शीले नाट्यं प्रतिष्ठितम् । XXVI 119

Different persons in different ages, countries, levels of culture, character and emotional condition will dress, walk, look, speak, react and behave differently In emotion whose representation is of paramount importance, the same feeling will exhibit itself differently in persons of different ages, temperaments and culture. To enable the actor, therefore, to understand completely this variety and complexity in nature and mood in the characters that he is to portray, Bharata analyses them and shows some leading classes Indicatory as Bharata's analysis is, it is yet more detailed, more varied and more comprehensive of the different aspects of character, conduct and condition than what is found preserved or developed in later works of dramaturgy, poetics or erotics.

The first and basic classification which Bharata gives is one of universal application, referring not only to both men and women, but also to the further classifications of these two, Bharata applies it even to the audience This classification of men and women as superior, middling and inferior, Uttama, Madhyama and Adhama, is preserved in Alankāra works on Nāyaka-Nāyikā, and in the Śṛngāramañjarī, it has been shown in great detail with reference to all classes and sub-classes of women and her friends and accomplices too (pp 39-41) To begin with, Bharata shows this in Hāsya Rasa, how the three kinds of Prakṛtis, the Uttamā or dignified, the Madhyamā or ordinary and the Adhamā or base will each exhibit his or her laugh differently, the exhibition starting with the gentle smile of the first, the superior type, becoming less and less refined and exploding into loudest laughter in the last, the base type (K M edn VI 52-60) The differences in dressing shown by these three kinds of persons are mentioned in the chapter on make-up (Āhārya, XXI 114 118-9) These three main classes are mentioned in XXVI 54-56 with reference to members of the audience, Prekṣakas. This classification of character into three main varieties is again mentioned by Bharata, while emaphasising the need for actors to choose such parts as would be in conformity with their own natures and thus would be easily representable (Kasi edn XXXV 6-7) That it could be applied to special varieties individually is shown in XXII 227-8, where Bharata speaks of Uttamā, Madhyamā and Adhamā in the Vāsakasajjikā type It is in the next chapter that Bharata describes this classification as applying to all Nāyikās in general [2] In XXIII. 34-40, Bharata says

सर्वासामेव नारीणां त्रिविधा प्रकृतिः स्मृता । उत्तमा मध्यमा चैव तृतीया चाधमा स्मृता ।।

The descriptions that follow show clearly that this classification applies to both Kulānganā and Veśyā The Uttamā does not speak unpleasantly to the lover even if he has erred, does not have longstanding anger, covers up faults; is sought after by the lover by virtue of her pedigree, beauty and wealth, is an adept in love; considerate; and knows what to do and when, and has no jealousy, nor any anger without due cause The Madhyamā herself seeks her lover and is also sought after by him, is jealous, quick to anger, and haughty but is easily pacified. The Adhamā is angry without reason and

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[1]See my *Lokadharmī*, Journal of Oriental Research, Madras, VIII pp. 57-74

[2]One of the late writers to remember Bharata's threefold classification into Uttamā etc., and his definitions of these is Viśveśvara see his Rasacandrikā, Kasi edn. pp 30-31; in fact Viśveśvara is one of the few late writers who goes frequently to Bharata whom he quotes on the eight Nāyikās and five Nāyakas.

for long, is severe and unfavourable While in XXIV. 1, Bharata emphasises again that this threefold classification pertains to all, men and women, it is in ch. XXXIV. 1-12, (Kasi edn)[1] that he gives it as applying comprehensively to all persons, whether men or women Men of knowledge, self-control, consideration for others, compassion, learning, dignity, depth, firmness and liberality are Uttamas; those who are clever in pleasing society, accomplished in arts and pleasant in behaviour are Madhyamas, those of severe tongue, bad conduct and disposition, meagre brains, who are angry, violent, ungreateful, treacherous, arrogant, lazy, and given to lust, quarrel and theft are Adhamas. Among women, those who are soft, not fickle, smiling, devoid of severity, appreciative of others' merits, bashful, modest and beautiful, of good pedigree, and pleasant, firm and deep are Uttamās, those possessed of a lower degree of these qualities and are vitiated by some defects are Madhyamās and those who are further inferior in these respects are Adhamās

Nāyikās

In ch XXII dealing with Sāmānyābhinaya, Bharata has an elaborate classification of women on the basis of their Śīla, nature, behaviour, tastes etc , and in terms of gods, demigods, demons, human being, birds and animals (verses 94-139, Kasi edn ch. XXIV 94-136).

सुखस्य च स्त्रियो मूलं नानाशीलधराश्च ताः ।
देवतासुरगन्धर्वरक्षोनागपतत्रिणाम् ।
पिशाचयक्षव्यालानां नरवानरहस्तिनाम् ।
मृगमीनोष्ट्रमकरखरसूकरवाजिनाम् ॥
महिषाजगवादीनां तुल्यशीलाः स्त्रियः स्मृताः । (94-96)

The characteristics taken here for the purpose of this classification comprehend physical, psychological and sexual features and tastes in matters of food, dress and decoration, some of which form the basis of the later fourfold classification of women into Padminī, Citrinī, Śankhinī and Hastinī Beyond this, this classification has no survival in works of Alankarā śāstra on Nāyaka-Nāyikā-classification It was perhaps thought that this was more in place in treatises on Kāma śāstra, but even there, it is found only in Kokkoka's Ratirahasya and works following it, and not in Vātsyāyana's Kāmasūtras In ch IV verses 14-20 of his Ratirahasya, Kokkoka describes briefly some of these classes; he leaves out many but adds a Kāka-sattvā not found in Bharata From the verses at the beginning and end of this section in the Ratirahasya (II 7 and 21), it would appear that this classification follows the views expressed in the work Gunapatākā and by writers like Mūladeva, and Jyotirīśvara's Pañcasāyaka, which too mentions some of these classes, gives Bābhravya and Mūladeva as the authorities for this classification Jyotirīśvara satisfies himself with just four classes (I. 29-32) under this head, Deva, Gandharva, Yaksa and Preta, the last being found neither in Nātyaśāstra nor in Ratirahasya Nine of these find mention also in Kalyānamalla's Anangaranga.

The next classification of women given by Bharata is another threefold one, Bāhya, Ābhyantara and Bāhyābhyantara (145-7). The Ābhyantara or the near is one's own wife born of a good family (kulastrī), the Bāhya or the external is the courtezan, Veśyā, the Bāhyābhyantara described as Krta-śaucā is obscure, if we can

[1]The K M. edn. verses corresponding to these Kasi edn. verses of XXXIV, are scattered, see K.M. edn. XXIV. 1-2, 86-92, 108-110.

emend it to krta-aśaucā, she would be the impure or unchaste wife who has erred with another man *

त्रिविधा प्रकृतिः स्त्रीणां नानासत्त्वसमुद्भवा ।
बाह्या चाभ्यन्तरा चैव स्याद्बाह्याभ्यन्तरापरा ॥
कुलीनाभ्यन्तरा ज्ञेया बाह्या वेश्याङ्गना कृते (?) ।
कृतशौचा च या नारी सा बाह्याभ्यन्तरा स्मृता ॥

Bharata then speaks of the eightfold classification of Nāyikās on the basis of their emotional states, which is fully preserved in all later works on the subject of Nāyaka-Nāyikā as well as of dramaturgy Vāsakasajjitā, Virahotkanthitā, Svādhīnapatikā, Kalahāntaritā, Khanditā, Vipralabdhā, Proṣitabhartṛkā and Abhisārikā (verses 197-206) Bharata defines these and shows how they should be protrayed, taking some of these eight, he sets forth elaborately how characters in those states will or should act, in Abhisārikā he shows how the three sub-varieties Kulajā, Veśyā and Presyā (i e woman-attendant) will proceed to the tryst (215-215), the actions of the Vāsakasajjikā are then described (?23-230) after which those of the Virahotkanthitā are shown, Īrsyā or jealousy and its four forms and the resultant type Kalahāntaritā are then described

In Ch XXIII devoted to Vaisika, courtezan-love, Bharata speaks of three classes of the Vaiśikī type, the courtezan —the Madanāturā or one craving for company and showing it by openly disporting herself (verse 18), the Raktā or the courtezan who is attached to a particular lover (19-22) and the Viraktā or the courtezan who is averse (23-26)

In the next chapter, corresponding to the four types of heroes, Dhīroddhata etc, Bharata gives four kinds of heroines the divine lady (Divyā), the queen or princess (Nrpa-patnī), the family-woman (Kulastrī) and the courtezan (Ganikā) (6-7). It does not mean that each of the male-types has one of the four woman-types as its corresponding heroine, while the first, Dhīroddhatas who are gods will have only Divyās as their heroines, Dhīralalitas like kings have for their heroines the Nrpa-patnī in the main, and the Ganikā, ministers etc. who are Dhīrodāttas, and Brāhmans and merchants who are Dhīrapraśāntas have Kulastrī primarily and the Ganikā as their Nāyikās According to verse 8, we may suppose that the four corresponding Nāyikā-names are Dhīrā (for Uddhata), Lalitā, Udāttā and Nibhṛtā (meaning Praśāntā) The Kulastrī is Udātta-nibhṛtā and the Ganikā, Udātta-lalitā (XXIV. 9). According to the Nātya-darpana (p 200), the Kulastrī is only Nibhṛtā and the Divyā and Nrpa-patnī are of all the three kinds, Dhīrā, Lalitā and Udāttā

In the same chapter, with reference only to heroines figuring in a king's love, Bharata says that the ladies of the king are of various kinds and status, Mahādevi, Devī, Svāminī, Sthāyinī, Bhoginī, Śilpakārī, Nātakīyā and Nartakī, some of whom can be understood from plays like the Mālavikāgnimitra This, like the previous, is a classification germane in works on dramaturgy only.

As pointed out already the Kāmasūtras of Vātsyāyana deal with classes of women in a different manner The types called after gods, demigods, animals and birds mentioned by Bharata are totally absent from his work, though later Kāmaśāstra texts, taking material from other traditions too, mention some of them Apart from the difference in tradition, the point of view from which Vātsyāyana deals with types of men and women is different from that of Bharata, Bharata has to concentrate on the elaboration

* If however 'Krta-śaucā' is the correct reading, it may mean that the Bāhyābhyantarā is a Bāhyā (Veśyā) woman whose status improves when some one, the king or the hero, marries her owing to his great love for her, as it sometimes happens.

of the feeling and its representation, while Vātsyāyana has to examine the material from the sexual aspect, but as there is common ground between the two in the emotion of love, we find in the Kāmasūtras some material coming within the scope of our study There is a further reason why the Kāmaśāstra material has to be reviewed here, for we find some of the later writers on the subject of Nāyaka-Nāyikā incorporating part of this material in their works

One of the classifications of women well-known in later Kāmasūtra literature is that into Padminī, Citriṇī, Śankhinī and Hastinī, which works in Sanskrit on Nāyaka-Nāyikā ignore as being more proper in regular Kāmaśāstra treatises, but which our work, Śṛngāramañjarī, takes up, following the example set in this respect by a few later works written in Hindi This classification, to which I shall devote some attention below, is absent from Vātsyāyana's work The allied fourfold classification of men into Bhadra, etc is also not to be found in Vātsyāyana

In I 5 3-4, Vātsyāyana mentions the Nāyikās as being of three kinds, Kanyā, Punarbhū and Veśyā, the maiden, the remarried woman and the courtezan According to Gonikāputra, it is said, the Para-parigrhītā, another's wife, is also an occasional Nāyikā While later texts, both on dramaturgy and erotics, with the exception of Bhoja's works and some minor ones, omit the Punarbhū, all of them add the other man's wife, referred to as Parakīyā, as a regular type They omit Punarbhū altogether most probably because of the lead given by Rudrabhatta who in his Śrngāratilaka (K M Gucchaka III, 1, 46) says that, as the Punarbhū is of the same nature as the Mugdhā and as the difference between them is very slight, the Punarbhū has not been shown separately by writers The Parakīyā, Vātsyāyana mentions here as being introduced by Gonikāputra as a Pāksika-nāyikā to be sought only where she is known to have gone astray and has rendered hereself, like a courtezan, open for righteous seeking (I 5 5-6) To Pāradārika or love affairs with such a woman, dealt with specially and separately by Gonikāputra himself (I 1 16), Vātsyāyana too devotes one section of his work (Vth), and mentions the Parakīyā in II 10 54 also Cārāyana who had separately elaborated the general, Sādhārana, section of the Kāmaśāstra, adds the widow, Vidhavā, as the fifth Nāyikā (I 5 22) Others add other Nāyikās too Suvarnanābha, specialist in the section on the actual sexual acts, Sāmprayogika, adds the recluse-woman, Parivrājikā, and Ghotakamukha, authority on the section dealing with maiden, adds the daughter of the courtezan and the female attendant (I 5 23, 24), Gonardīya, author of a special work on the wedded wife, to whom again Vātsyāyana devotes a section of his work, adds appropriately the lawfully wedded virtuous wife, Kula-yuvati, as a separate Nāyikā, and this is to be specially taken note of because, in later texts on Nāyaka-Nāyikā, this Kula-yuvati with the name Svīyā becomes the first regular Nāyikā-type Vātsyāyana however thinks that the three classes Kanyā, Punarbhū and Veśyā would suffice, as all the others could be brought under these, particularly the Kula-yuvati could be brought under the Kanyakā. Gonardīya notes this explanation and therefore adds in his proposition a statement of the reason for the separate enumeration of the Kula-yuvati, according to him, the Kula-yuvati is different from the girl which Kanyakā is, she is one who has entered youth and as the attentions that she should be paid are different, she is a separate Nāyikā This difference in the circumstances and methods associated with the Kanyakā and the Kulastrī has been well recognised by later writers who align the former not with the Kulastrī as Vātsyāyana does, but with the Parakīyā For purposes of the Kāmaśāstra, Vātsyāyana then mentions that a further type, the eunuch, is mentioned by some (I 5 27) and devotes later a sub-section to this type (II 9), but this is irrelevant to our subject of enquiry In I. 5. 33, Bābhravya (Pāñcāla) mentions that the woman who has seen five men, whatever her station in society, is to be considered open for seeking and according to the commentary,

Jayamangalā, this is the type called Svairinī whom Parāśara designates Bandhakī (harlot), Vātsyāyana himself mentions later the Kulatās and Svairinīs in II. 9 21, and VI 6. 54 While in the latter context Vatsyāyana gives them as varieties of Veśyā, later works on Nāyaka-Nāyikā deal with this Kulatā as a Parakīyā-variety.

In four separate sections, Vātsyāyana deals with Kanyā, Bhāryā, Paradāra and Veśyā and we may note some of the ideas here as these have been used by later writers and have led to the formulation of sub-varieties under these types In his description of Kanyā-visrambhana, the gradual and delicate manner by which the newly wedded and just adolescent wife is to be inducted into responsive company, Vātsyāyana speaks of her initial aversion (Ratau vāmā), her excessive bashfulness (Atilajjā) and gradual growth of confidence (Visrambha), all of which have been noted and illustrated by later writers while dealing with the Mugdhā-variety under the Svīyā-type, the Mugdhā is also mentioned in the Pāradārika as one of the Dūtīs (Mūdhadūtī) who could be employed by her husband or his secret beloved for furthering their mutual clandestine love affair (V 4 57) Under Bhāryā, Vātsyāyana speaks of Jyesthā and Kanisthā (IV 2) in cases where there are two wives, this classification of Svīyā into Jyesthā and Kanisthā is adopted and adapted in Nāyaka-Nāyikā works (see Śrngāramañjarī, p 7), with their meaning changed in some later works into the very reverse of what they signify in Vātsyāyana In tne Kāmasūtras, the earlier and senior wife is given as the Jyesthā and the later married second wife, as the Kanisthā, while this is followed in many Ālankāra and Rasa works, in some later Nāyaka-Nāyikā works, the later married younger wife, who would be the object of the greater love of the husband, is the Jyesthā, and the earlier and older one, towards whom the husband would be less attached, is the Kanisthā The two varieties under Parodhā Parakīyā mentioned in our Śrngāramañjarī (pp 8-9), Udbuddhā and Udbodhitā, are assumed in the whole description of the ways of Pāradārika-love in V. 1-3, particularly, Kāmasūtras V. 3 33,34 speak of these two varieties [1] The elaborate tips given in V 4 for rousing her love refer to the Udbodhitā, one in whom love is induced by her paramour by several means. The idea of 'secret' and 'open', introduced later to create two sub-varieties of the Parakīyā, can also be seen to be foreshadowed in the open and the secret unions mentioned by Vātsyāyana in Pāradārika (Prakāśa-kāmita and Pracchanna-yoga V 5 28-30)

One of the points discussed at some length in the Śrngāramañjarī is whether real love as such could be associated with Veśyā (pp 12-13), the Śrngāramañjarī concludes that she has real love for one person, though for running her profession, she pretends love towards many. This is the view of Bharata and Vātsyāyana, the latter says many times that the Veśyā has love and she can be really devoted to one person, at the very opening of the Vaiśika-section, we find Vātsyāyana saying that the Veśyā seeks men for love and profit, and that the former end is the natural one and the latter artificial (VI 1 1,2) The courtezan devoted to one lover like the loyal wife is referred to as the Eka-cārinī in IV 1 54 and VI 2 1 and answers to the Niyamitā-variety of the Sāmānyā given in the Śrngāramañjarī

The eight Nāyikās classified by their emotional conditions are not directly mentioned by Vātsyāyana, as they do not fall within the scope of his work, but some of them are presupposed by him, and one is even mentioned more than once In V 1 52, the Prositapatikā is mentioned as one of the women whose condition is such as to make them easy objects of temptation IV 1 43ff deal elaborately with the life of the Prositapatikā among Bhāryās, i e, the Pravāsa-caryā of the wedded lady of virtue whose husband has gone on travel II 10. 40-48, dealing with Pranaya-kalaha, contemplate a variety of the Kalahāntaritā.

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1. In V 3 35, Vātsyāyana uses the expressions Dhīrā and (A)pragalbhā, but not in the sense in which they are used in later Nāyaka-Nāyikā works.

The classification of men and women on the basis solely of their physical sexual feature, Śaśa, Vṛsa and Aśva, Mṛgī, Vaḍavā and Hastinī in Vātsyāyana II. 1 1-2 is irrelevant to our discussion

For the next theoretical work containing material pertaining to the subject of Nāyaka-Nāyikā varieties, we have to come to the Śṛṅgāratilaka of Rudrabhaṭṭa [1] Here, for the first time we find the subject of Nāyaka-Nāyikā dealt with in a systematic manner with all the varieties and sub-varieties clearly worked out What works existed in the gap between the Nāṭyaśāstra and the Kāmasūtras on the one hand and the Sṛṅgāratilaka on the other, and by what further stages the process of clear codification of the types of lovers attained the systematic formulation found in the work of Rudrabhaṭṭa, we do not know

Rudrabhatta first classifies the Nāyikā into Svakīyā, Parakīyā and Sāmānyā, of these Svakīyā, one's own wedded and virtuous wife, is said to have the varieties Mugdhā, Madhyā and Pragalbhā, Mugdhā who is the Nava-Vadhū (newly married) is described as (1) Nava-Yauvanā (just adolescent), (2) Nava-anaṅga-rahasyā (new to the secrets of love) and (3) Lajjā-prāya-rati (beset by bashfulness in her enjoyment), and Rudrabhatta illustrates all these three aspects of the Mugdhā (I 33-35) This kind of description in the earlier works of the Nāyikā-types by mention of the main aspects of their nature is to be noted, because for a long time to come, writers did not propose specific sub-varieties under each Nāyikā-type, but described only, in the above manner, the leading characteristics of each type [2] The Madhyā is then described in terms of four leading features characterising her, growth of youth, growth of love, emboldened converse, and skill in enjoyment, which are all similarly illustrated (39) The Madhyā is further classified into Dhīrā, Madhyā, i e, Dhīrādhīrā and Adhīrā, according to the manner in which she reacts to her husband's misconduct; the first flings sarcastic remarks at him (Vakrokti) in her anger, the next weeps, and the third taunts severely, the distinctions being caused by the degree of self-possession and its absence (I 41) The Pragalbhā is likewise defined by four characteristics showing the position she has gained in the heart of her lover and her maturity in the art of love, blandishments and enjoyment (I 42) The description here in I 43 of the ecstatic enjoyment of the Pragalbhā gave rise later to the sub-variety Ratyānandaparavaśā (see Śr mañ p 5) The Pragalbhā too has the three varieties, Dhīrā, etc , the Dhīrā here hides her mental reaction, and shows indifference to her lover and his company, the Dhīrādhīrā assails him with her complaints full of yearning, and the Adhīrā threatens and strikes him The Madhyā and Pragalbhā are again said to be divisible into Jyesthā and Kanisthā from the point of view of the love of the lover, in cases where there are two wives (I 47-8)

The Parakīyā is then classified into Kanyā and Parodhā (I 50) The third main type Sāmānyā is the common woman and Rudrabhatta says that though some consider her as interested only in money, and not in love, he is of opinion that she too, as a woman, has her love, without which hers will become a case of the semblance of sentiment, Rasābhāsa (I 62-65)

Rudrabhatta then speaks of the eight Avasthā-Nāyikās, Svādhīnapatikā, Utkā, Vāsakasajjikā, Atisandhitā, Vipralabdhā, Khaṇḍitā, Abhisārikā and Prositapriyā, and defines and illustrutes them (I 72-82) The type later designated Kalahāntaritā is, it must be noted, called here Atisandhitā Following Bharata, Rudrabhatta too shows how the different varieties of the Abhisārikā would each proceed to her tryst All these are

[1] Kāvyamālā, Gucchaka III, pp. 111-152.

[2] See Daśarūpaka, Sāhityadarpana, etc But it is from these descriptions that specific sub-varieties were later deduced, see for *e g* Ratyānanda-paravaśā in Pragalbhā below, the epithet 'Vicitra-vibhrama-āsaktā' in I.74 on Svādhīnapatikā yielded for some Hindi writers on this subject the Praudhā-variety **of that name.**

again classifiable as Uttamās, Madhyamās and Adhamās (I. 88) The Uttamā's anger is in proportion to the fault of her lover, she is pacified by entreaty, is deeply attached, and is moved by the qualities of her lover The Madhyamā is enraged at slight faults, difficult of pacification, and shows her attachment only for some purpose The Adhamā is one who gets angry without cause, becomes fond even without pacification by the lover and fickle and wayward in her acts Rudrabhatta sums up that the total varieties would thus come to $13+2+1\times8\times3=384$ (I 87-88), but he adds that by reason of class, time, age, condition, feeling, love and lover, varieties of Nāyikās have really no end The Śrngāratilaka is a basic text for the Nāyaka-Nāyikā topic, its verses are used totally or with some changes, and its main heads of classification and computation of the total varieties are accepted by all later writers

There are also some other topics on which too we might note the ideas in the Śrngāratilaka, as these are all used in the later works While dealing with the Parakīyā (I 50-51), Rudrabhatta refers to the rise of love by seeing or hearing, and to seeing being either actual or in painting or dream This, already found in Bharata, has been adopted in all later works and some sub-varieties are also made out of this in our Śrngāramañjarī (p 21) In II 32-41, Rudrabhatta describes Māna and its three varieties, strong, ordinary and light, Guru, Madhya and Laghu. Māna is defined as the reaction born of jealousy caused by the lover's relation with another lady, it is strong when the lady finds her lover actually gone to another lady, bears marks of her company, and utters her name in dream, it is ordinary when the lover is seen talking to another lady or is reported by the Nāyikā's friend as interested in another lady, it is light when the lover is noticed casting his graceful glance on another lady. Māna, rendered as anger, Kopa, is then shown as being pacifiable either easily or with great difficulty Even strong Māna is easily removed if the time and place are such as to excite love, for *e g*, moonlight and spring Then are mentioned six means of removing this Māna, meek pleading, gift of ornament and the like, bringing her round by first winning over her friends, apparent indifference, straight prostration, and the extraneous circumstance of a sudden change in the situation, each succeeding one being more potent than the previous (I 42-50). All these ideas are used by later writers in their delineation of the variety called Mānavatī

Closely related to Rudrabhatta's Śrngāratilaka is Rudrata's Kāyālankāra[1], the mutual chronology of these two authors, confused as identical by many writers, ancient and modern, being one of the standing problems in the history of Sanskrit poetics. As the similarity between these two texts on Nāyaka-Nāyikās is very close, extending to verbal identity in most passages, we need note here only the few points where some peculiarities are seen In the description of the Mugdhā (XII. 18), the expression Navodhā is used, and this became later the name of one of the sub-varieties of the Mugdhā. In fourteen verses that follow, noted as interpolation, the eight Avasthā-Nāyikās and the threefold classification, Uttamā etc are given In a further verse it is pointed out that while the Abhisārikā and Khanditā varieties occur in all the three main types, the Svīyā has only the two varieties Svādhīnapatikā and Proṣitapatikā (XII 41). It would appear that Rudrata's text originally mentioned only these four out of the eight Avasthā-Nāyikās, Abhisārikā, Khanditā, Svādhīnapatikā and Prositapatikā, as the fourteen earlier verses mentioning all the eight are not commented upon by Namisādhu, and what is more, Namisādhu expressly states in his comments on XII 44 that two of the other Nāyikās, Vipralabdhā and Kalahāntaritā are included in Khanditā

In the Daśarūpaka and the Avaloka thereon, we have material on our subject which contributed further to the definite fixation of the types and their descriptions and defini-

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[1] Kāvyamālā 2

tions in later works. Dhanañjaya speaks of the Nāyikā-types in ch 2, verses 15ff Svīyā, Anyā, Sādhārana-strī are mentioned first, Svīyā is characterised by chastity, straightforwardness and bashfulness, and classified into Mugdhā, Madhyā and Pragalbhā, Mugdhā is characterised by young age, inexperience in love, aversion at bed, and soft temper, all the four of which are illustrated by Dhanika, with the remark that there are also other characteristic aspects of the Mugdhā's behaviour, all of which, however, are controlled by the dominant feature of bashfulness. Madhyā is characterised by grown-up age and love, and desire for enjoyment The three classes Dhīrā, Adhīrā, Dhīrādhīrā are then defined and illustrated, Dhanika adding here again the remark that similarly other aspects of the Madhyā's behaviour are to be gathered, their common feature being the absence of the stifling domination of bashfulness that marked the earlier stage The Pragalbhā is characterised by full development of youth, feeling, art of love and the tendency to lose herself in enjoyment In illustrattng these, the Avaloka adds that there are yet other acts of the Pragalbhā, their main features being adeptness and the total elimination of the restraining force of bashfullness The Dhīrā etc of this type are then shown, and the two, Madhyā and Pragalbhā, are again classified into Jyesthā and Kanisthā Anya-strī, falling into the two classes, Kanyakā and Ūdhā (i e, Parodhā) are then mentioned, with the remark that the latter should not be featured in the leading theme The Avaloka adds the explanation for including the Kanyakā in Anya-strī The Sādhārana-strī is described as the courtezan accomplished in arts, adept in love and bold in behaviour, though she is mainly intent on professional simulation of love, she is to be featured in the Prakarana as a Nāyikā having real love (Raktā), the professional type being permissible only in the Prahasana (farce), Dhanañjaya adds further that even the Raktā-Sāmānyā ought not to be featured as a Nāyikā in plays having divine beings or kings as heroes, i e, Nātaka and the like as the Avaloka explains Whatever the type of drama to which the Vikramorvaśīya belongs, the Nātyadarpana rightly feels that, with reference to this condition, an exception should be made in favour of Kālidāsa's play featuring the divine courtezan Ūrvaśī as the heroine and king Purūravas as the hero [1] The eight Avāsthā-Nāyikās are then dealt with, the name Atisandhitā in Rudrabhatta and Rudrata being replaced by Kalahāntaritā which became settled later The Avaloka clearly explains how these eight are mutually exclusive and cannot be reduced in number In Dhanañjaya's definitions of these eight Nāyikās, two points have to be noted First, he makes it clear that in the case of the Virahotkanthitā, the delay caused in the arrival of the lover should not be due to any attachment to another lady,—cirayati *avyalīke*, this is essential, as otherwise the definition will apply to Khanditā too Second, the Abhisārikā is said to be of two kinds, one that goes herself to her lover (Abhisarati) and the other that brings the lover to her presence through a messenger (Abhisārayati), and Dhanika illustrates both varieties This is a question on which opinion became divided later, some holding both varieties as Abhisārikā and others omitting the latter, and our text, the Śṛṅgāramañjarī, has a clear discussion on this, showing the impossibility of the latter being a variety of the Abhisārika (p 37) Dhanañjaya concludes the section by pointing out that of these eight, the first two are marked by joy and dalliance by reason of union (Sambhoga) experienced or expected, the remaining eight being marked by moods and effects of separation (Vipralambha) (II 28); the Avaloka has here an elucidation which has been regularly adopted by later writers,[2] namely that of these eight states, the Parakīyā has only three, Virahotkaṇṭhitā, Abhisārikā and Vipralabdhā In the last chapter, while dealing with phases of love, Dhanañjaya has occasion to speak of Māna and Pravāsa, as part of Vipralambha Śṛṅgāra (IV 58-67) Māna is here divided into Pranaya-māna and Īrṣyā-māna, and the situations

[1] See also Rasārnavasudhākara, p 29, śls. 112, Nāṭyadarpaṇa, GOS. edn. p. 201.
[2] See Hemacandra, Śāradātanaya, Singabhūpāla etc.

leading to the latter, its three varieties, Guru, Madhya and Laghu, and the means of its removal are also set forth (IV 58-64) Pravāsa and its varieties due to business (Kārya), natural calamities and political and social disturbances (Sambhrama) and curse (Śāpa) are then shown (IV 64-66) In view of the later discussions on the three possible varieties of the Prositapatikā with reference to past, present and future, it is relevant to note that in his comments and illustrations here, Dhanika mentions all these three sub-varieties, one whose husband is to go (Yāsyat-pravāsa), is going (gacchat-pravāsa) and has gone (gata-pravāsa) The case in which the lover has returned, Avasita-pravāsa-patikā, is taken by some later writers as a further variety of the Prositapatikā and our work Śṛṅgāramañjarī discusses this question (pp 16-17) and concludes that the Avasita-pravāsa-patikā should go into the Vāsakasajjikā In connection with this discussion it is interesting to note that Dhanika touches it and opines that the case in which the lover is returning or has returned cannot be included in Pravāsa Dhanañjaya then gives the distribution of the eight Avasthā-Nāyikās among the different phases of love,—the Utkanthitā figures in Pranaya-māna(-vipralambha) and Ayoga or Pūrvānurāga(-vipralambha), Prositapatikā in Pravāsa(-vipralambha) and Kalahāntaritā, Vipralabdhā and Khanditā in Īrsyā(-vipralambha)

Bhoja deals with the Nāyaka-Nāyikās in both his works, the Sarasvatīkanthābharana[1] (S K Ā) and the Śṛngāraprakāśa[2] (Śr Pra) In ch 15 of the latter work, Bhoja speaks of the Nāyikās after dealing with the Nāyakas (Mad Ms Vol 3, pp 111-160) It was already remarked that the Punarbhū mentioned as a main Nāyikā-type by Vātsyāyana, but given up by later writers, was revived by Bhoja This however is not the only point on which Bhoja's treatment shows originality The four primary classes of Nāyikās according to Bhoja are Svakīyā, Parakīyā, Punarbhū and Sāmanyā, the Svakīyā and the Parakīyā are each classified into Uttamā, Madhyamā, Kanisthā, Ūdhā, Anūdhā, Adhīrā, Dhīrā, Mugdhā, Madhyā and Pragalbhā, this classification yields a total number of 143 varieties of Nāyikās for each of these two types The Punarbhū is divided into Aksatā, Ksatā, Yātāyātā and Yāyāvarā The Sāmānyā falls into five sub-classes, Ūdhā, Anūdhā, Svayamvarā, Svairinī and Veśyā, the last being further sub-divided into Ganikā, Vilāsinī and Rūpājīvā Further sub-varieties of Uttamā etc under Punarbhū and Sāmānyā are not worked out but left to be deduced The eight Avasthā-Nāyikās are then enumerated and illustrated. See my *Bhoja's Śṛngāra Prakāśa*, Vol I pp 32 33 In his S K Ā., Bhoja mentions these varieties with some difference, and defines and illustrates some of them in ch V pp 485-486, 592-601 On the Mugdhā and Pragalbhā, there is no difference in Bhoja's definition, though he puts the definitions here in a brief and compact manner, वय कौशलाभ्यामसपूर्णा, वयसा पूर्णा and वय·कौशलाभ्या सपूर्णा respectively In both the works, Bhoja omits under the Māna-varieties the third Dhīrādhīrā, and gives only Dhīrā and Adhīrā Uttamā, Madhyamā and Adhamā, the last of which is omitted in the Śr Pra, are again briefly defined as full, three-fourths full and half-full in excellences On Jyesthā and Kanisthā, of which the former is not given in the Śr. Pra, Bhoja follows Vātsyāyana and considers the earlier married elder wife as Jyesthā and the later married younger one as Kanisthā[3] Ūdhā aud Anūḍhā are only once illustrated here but in the Śṛ. Pra. Bhoja illustrates them twice, under Svakīyā, Parakīyā and Sāmānyā, the Ūdhā and Anūdhā under the former are illustrated from Kumārasambhava by Pārvatī after the marriage and before the marriage, the Ūdhā and Anūdhā under the Sāmānyā are illustrated by Draupadī

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[1] Kāvyamālā 95

[2] Madras Manuscript

[3] See Hemacandra, Kāvyānuśāsana, K M. edn, p 305, where also the same view is expressed.

who was the lawfully wedded common wife of five husbands, and Sītā before her marriage Thus while the former, Ūdhā Sāmānyā, will be a unique class created for Draupadī, the Anūdhā Sāmānyā appears to apply to all Ksatriya-maiden In Bhoja's definition of the Svakīyā, Parakīyā and Sāmānyā there is no departure, but the sub-classes of Sāmānyā are to be noted, in the S K Ā, Bhoja merely defines and illustrates the Sāmānyā, but in the Śr. Pra he gives her five varieties, Ūdhā and Anūdhā, already explained, Svayamvarā, Svairiṇī and Veśyā The Svayamvarā is illustrated by Indumatī in the Raghuvamśa, she chosing her husband in an open assemblage of suitors The difference between Ānūdhā Sāmānyā illustrated by Sītā and Svayamvarā illustrated by Indumatī seems to be that while both refer to Ksatriya-women open for free choice among suitors, the former, like the unique Ūdhā Sāmānyā illustrated by Draupadī, would be a special class created for heroines like Sītā, in the case of both Draupadī and Sītā, there is no doubt a Svayamvara, but what distinguishes them from the third type, a mere Svayamvarā like Indumatī, is that in their case there is a Vīryaśulka, the stipulation of a heroic feat, which reduces the scope of the Svayamvara The other two classes of Sāmānyā, Svairiṇī and Veśyā call for no special elucidation, as they are well-known in other works, the former as a sub-variety and the latter as the main form of the Sāmānyā, but mention must be made of the sub-classes of Veśyā which Bhoja gives in both the Śr Pra and the S K.Ā, the Gaṇikā who is accomplished in all the arts, the Vilāsinī who flirts, and the Rūpājīvā who trades on her physical beauty The Punarbhū re-introduced by Bhoja is simply defined and illustrated once in the S K Ā, but in the Śr Pra, greater attention is paid to her she is classified into Aksatā, Ksatā, Yātāyātā and Yāyāvarā, three of these terms being adopted from the Dharmaśāstra, Aksatā, illustrated by Satyavatī, is one who has had contact with a male before marriage, Ksatā is a married lady who, after her husband's death, is taken by another as wife,[1] Yātāyātā is illustrated by Tārā (the star not Vālin's wife) who was Bṛhaspati's wife, was seduced by Candra to whom she bore Budha, but was then made to come back (Yāta-āyātā) to her original husband, Yāyāvarā, according to Devala's Smṛti, is an itinerant variety of the house-holder, Gṛhastha, as opposed to the Śālīna who had settled down in a fixed abode, on this analogy, Bhoja gives the Yāyāvarā variety of a Punarbhū, illustrated by Mādhavī who was on the move from place to place, marrying four husbands successively, Kramena sad-bhartṛ-catuṣṭayī, bearing each of them a son, and finally retired to the Vindhyas for penance, this again is, like that of Draupadī, a unique class created for Mādhavī, who was the daughter of Yayāti and had a boon by which, immediately after each delivery, her maidenhood was restored (Mahābhārata, Kumbhakonam edn, Ādi 87 Ud 116-120)

Among subsequent writers, the author of the Mandāra-maranda-campū notes these four classes Ksatā etc, with the mention of Bhoja's name (K M. 52, sect 7, p 80).

अक्षता च क्षता यातायाता यायावरेत्यपि ।
पुनश्चतुर्धा कथिताः पूर्वैर्भोजादिभिर्बुधैः ॥

These are defined and illustrated later on pp. 84-5 of the work, where the author makes a mistake in the definition and illustration of the Yātāyātā [2]

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[1] Bhoja illustrates this by Mandodarī, giving a verse that records a hitherto unknown tradition

मयेन निर्मितां लब्ध्वा लङ्का मण्डोदरीमपि ।
रेमे मूर्ता दशग्रीवलक्ष्मीमिव विभीषणः । S. K. Ā. p. 598.

[2] यातायाता तु युगपदूढानेकैस्तु भर्तृभिः ।
यथा पाण्डुसुतैरूढा द्रुपदस्य कुमारिका ॥

In addition to these, Bhoja gives in the S K Ā. four Nāyikās corresponding to the four Nāyakas, Dhīra-udātta etc , which he omits in the Śr Pra. The Uddhatā is haughty; Udāttā is one who has a deep hidden sense of prestige, gūdha-mānarddhi, the Śāntā is one whose Māna has completely subsided, nirvāna-mānā, the Lalitā is one in whom the play of Māna becomes delectable, ślāghanīya-mānā; in fact, up to a stage, this kind of Māna forms an essential part of love Correspondence with the four hero-types, Dhīroddhata, Dhīrodātta, Dhīraśānta and Dhīralalita is clear, and we may note here that these four classes have been defined on the basis of Māna, with reference to which the word Dhairya is used in the well-known Nāyikā-classification Dhīrā and Adhīrā In Bharata, however, the Nāyikā-types Dhīrā, Lalitā, Udāttā and Nibhṛtā, given immediately after the four Nāyaka-types, Dhīroddhata etc., and implying their mutual correspondence, bear a more comprehensive and general significance (XXIV. 6-9, K M edn)

The eight Avasthā-Nāyikās are mentioned in the S.K.Ā also.

The Bhāvaprakāśa[1] of Śāradātanaya makes up its matter on the Nāyikās from Bharata, Rudrabhatta (referred to consistently as Rudrata), Dhanañjaya and Bhoja (Pp 95-102, 109-112) Verses are completely reproduced from the Nātyaśāstra, Śrngāratilaka and Daśarūpaka As already mentioned, Śāradātanaya is one of the few writers to include in their work Bharata's classification of women on the basis of differences in their behaviour, in terms of gods, demigods, animals and birds, the Bhāvaprakāśa reproduces the Nātyaśāstra verses here (pp 109-112) Following Bhoja, Śāradātanaya speaks of the Nāyikās, Udāttā etc., corresponding to the four Nāyakas, Dhīrodātta etc (Pp 95, line 2 and 97-8, lines 20-23, 1-15), but while Bhoja defines these in his Sarasvatīkanthābharana only on the basis of the feeling Māna, Śāradātanaya, working out the implication of their equation with the four hero-types, amplifies the definition of these. The Udātta is the lady of dignified type, well-dressed, endowed with all material comforts and resources, firm in attachment, grateful, affectionate to dependents, paying due honour to those that deserve, given to festivities, delighting in the company of her kith and kin, and pleasant in speech. The Uddhatā is proud of her endowments in beauty, wealth, culture etc , given to slight her relatives, haughty, cunning and selfish. The Śāntā is happy and contented, free from jealousy or pride, helpful even to her enemies, and attentive towards relatives. The Lalitā is one given to the enjoyment of fine clothes, ornaments, sights and seasons, with a taste in love, indulging in graceful dalliance and accomplished in arts We need not notice the detailed acts of behaviour characteristic of each, useful from the point of view of Abhinaya, which Śāradātanaya gives in describing the eight Avasthā-Nāyikās, but should take note of his remarks on p. 95 that, according to some, the Anyā or Parakīyā has only three of these states, Virahotkanthitā, Abhisārikā and Vipralabdhā (lines 10-15),[2] which is taken from the Daśarūpaka-Avaloka (II 28).

The Nāṭakalaksanaratnakośa[3] of Sāgaranandin, it is well-known, follows a tradition different from that handed down from Bharata on many points In the section on Nāyikās, it gives primarily the eight Avasthā-Nāyikās only (lines 2519-2593); and it is only while dealing with the Abhisārikā-varieties that it mentions the Kulajā and Veśyā, *i e*, the Sviyā and the Sāmānyā The Parakīyā is not mentioned at all After quoting Bharata on how these different kinds of Abhisārikās will proceed to their tryst, Sāgaranandin gives nine occasions as suitable for Abhisarana, of which dusk is considered by some as the only time proper for the Kulajā; according to others, there is no specific time or occasion for those in love-pangs (lines 2586-89) Regarding these Avasthā-Nāyikās, what is most interesting in Sāgaranandin's work is that he mentions an additional ninth Nāyikā called *Sabhayā*, which some propose. The Sabhayā is no doubt a type true to life; she is the wife in constant dread in her husband's home, who has just some occasions

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[1] G. O. S edn.
[2] See above p 22 and also Hemacandra, p. 308; Singabhūpāla, TSS. edn., p. 37.
[3] Oxford University Press, 1937.

of mechanical enjoyment, but whose feelings are all smothered within her own heart (lines 2594-97); this, however, would not be an Avasthā-Nāyikā, but only a sub-variety under the Svīyā. It is interesting to find in such a late work as the Rasaratnahāra of Tripāthi Śivarāma[1] an additional type mentioned as Gurujanabhītā, which appears to be similar to this, but, from the illustration, seems to be a variety of the unchaste woman. A little earlier in the same section, Sāgaranandin speaks of Māna, where again the terminology adopted is not the one that we are used to (lines 2382ff). Instead of giving it as of three kinds, Guru, Madhya and Laghu, he mentions it as of four kinds, and called Mugdha, Manānmugdha, Samrddha and Atisamrddha, but we may equate Mugdha with Laghu, Manānmugdha with Madhya and the other two with Guru In describing these varieties too, an original terminology is adopted, Vibhāvanā, Vakra-vacana and Prabhutva, of these the middle is the Vakrokti familiar to us, Vibhāvanā is explained as display of anger, and Prabhutva corresponds to Tarjana, Bandhana and Tādana, threatening, tying and striking with the garland, necklace etc Sāgaranandin's citation of a verse here on these, as from Bharata, is naturally not to be found in the Nāṭyaśāstra

In Hemacandra's Kāvyānuśāsana, there is nothing special to note on this subject, beyond what has already been referred to in the footnotes above under Bhoja and Śāradātanaya In the Nāṭyadarpana[2] of his pupil, Rāmacandra, we may note the paragraph in which mention is made of the Udāttā etc, spoken of by Bharata. In the verses of Bharata, the distribution of Udāttā etc over the types Kulajā etc is not quite clear, the Nāṭyadarpana says on this point (p 200) that the Kulajā (Svīyā) is Udāttā, the Veśyā (Sāmānyā) is both Udāttā and Lalitā, and the other two kinds of heroines Divyā and Ksatriyā are composite in nature, Dhīrā, Udāttā and Lalitā The Śāntā type, Rāmacandra and Gunacandra say, is not to be figured along with divine or Ksatriya heroes According to Bharata, however, the Śāntā, who is called Nibhṛtā, is, along with Udāttā, assigned to the Kulajā class, and it is quite reasonable to take the Śāntā or Nibhrtā qualities as forming part of the Kulastrī, in fact, Bharata includes the Nibhrtā (Śāntā) in the Divyā and Rājānganā (Ksatriyā) classes also

Vāgbhata in his Alankāra[3] has a few noteworthy points Instead of giving the primary classes as three, he gives them as four, separating the Kanyā from the Parakīyā in whom others include her, Anūdhā (Kanyā), Svakīyā, Parakīyā and Parānganā (Ch V, Śls. 8ff), the fact that reproach attaches to the Parakīyā proper justifies the separation of the Anūdhā from her. The Parakīyā is further divided in Jinavardhana's gloss[4] into three sub-classes, one with her husband alive (Sadhavā), the widow (Vidhavā), the widow who has been taken by another (kenāpi svīkrtā), *i e*, a Punarbhū

Śrīdharadāsa (A D 1205), in his anthology Saduktikarnāmrta[5] (pp 66ff. section II), gives the following headings and illustrative verses on the subject of Nāyikā-varieties. Mugdhā, Madhyā, Praudhā, Navodhā, Visrabdha-navodhā, Kulajā (Satyavatī), Svairinī or Asatī classified into Guptā, Vidagdhā and Laksitā, Veśyā, Khanditā, Anyā-sambhoga-cinha-duhkhitā, Virahinī, Vāsakasajjā, Svādhīnabhartrkā, Vipralabdhā, Kalahāntaritā, Māninī divided into *Udātta-māninī* and *Anurakta-māninī*, Pravasad-bhartṛkā, Prosita-bhartrkā, *Prosita-sambheda* which is Avasita-pravāsa-patikā or Āgata-patikā) and Abhisārikā (Divā-, Timira-, Jyotsnā-, and Durdina-).

Another anthology, the Śarngadharapaddhati[6] (*c.* 1300) is noteworthy for mentioning the many varieties of women in terms of gods, demigods etc, given first by

[1] K M. 6, p. 127.
[2] G.O.S. edn.
[3] K M. 48.
[4] Granthāratnamālā edn.
[5] Punjab Oriental Series.
[6] Bombay Govt. Series.

Bharata; four of these, Devastrī, Apsaras, Yaksastrī and Rāksasī, as we shall note below, are equated with the four types Padminī etc The verses on all these Nāyikās in this anthology are extracted from one Śrīdhara, probably a Kāmaśāstra writer.

The Pratāparudrayaśobhūsana of Vidyānātha briefly deals with the Nāyikās; Vidyānātha is one of the authors used and criticised in the Śrngāramañjarī, it has however no special point worth noting here in this historical survey.

The Sāhityadarpana of Viśvanātha (III 56ff) follows mostly the Śrngāratilaka, the Daśarūpaka and the Avaloka in the treatment of this subject, various aspects of Mugdhā etc, being mentioned, not by specifically named subvarieties, but by leading characteristics like Ratau vāmā, Māne mrduh and so on Of the two varieties of Parakīyā, Kanyā and Parodhā, Visvanātha calls the latter class itself by the name Kulatā (III 66), whereas in the Śrngāramañjarī, Kulatā figures as a subvariety under Parodhā To the Veśyā, Viśvanātha attributes occasional real love also (Kvāpi satyānurāginī (III.71) and illustrates the Raktā Veśyā by the heroine of the Mrcchakatika. Following the Daśarūpaka, and in common with many, Rāmacandra, Vāgbhata etc., Viśvanātha gives both varieties of the Abhisārikā (abhisārayati and abhisarati) In III 208, he gives also the three kinds of Pravāsa, Bhāvī, Bhavan and Bhūtah.

The treatment in the Rasārnavasudhākara[1] of Śingabhūpāla (pp 21 ff), which is one of the texts mentioned in the Śrngāramañjarī, is also on the same lines as those in the Sāhityadarpana, and calls for no detailed review Śingabhūpāla just mentions in I 120 (p. 30) that, according to some, all the Nāyikās are classifiable from another point of view into Udāttā etc

The appearance of the Rasamañjarī of Bhānudatta marks a definite period in the history of this subject of Nāyikā classification, before his time the subject was dealt with in works on drama or Rasa as one of the topics, Bhānudatta for the first time made it the sole theme of a separate book, and thereby gave rise to a class of works devoted exclusively to this subject. No doubt, even after him, the subject was dealt with by many as part of their larger works on drama and Rasa, but it was after him that this subject came to gain a certain fancy and came to be written upon exclusively by some writers in Sanskrit as well as the vernaculars. As the Rasamañjarī is the basic text on which the Śrngāramañjarī bases itself, we shall deal with its classification in a separate section later where we shall examine it in the light of the criticisms in the Śrngāramañjarī.

Besides the Rasamañjarī, Bhānudatta compiled an anthology called the Rasapārijāta[2] where he gives in sections IV and V (pp 34-51) the titles of the Nāyikā and Nāyaka varieties followed by illustrative verses The only additions here not found in the Rasamañjarī are a fresh Abhisārikā-variety called Durdinābhisārikā, one that ventures out in the rains, and the four classes of women Padminī etc, which we find the Śṛngāramañjarī including in its scope.

As has already been mentioned once, the subject of Nāyikā-classification attained some importance in the hands of the Vaiṣnava poets and rhetoricians who had to deal with it in connection with their description of Kṛṣna and love towards him as the supreme Nāyaka As an example of this class we may notice the Ujjvalanīlamaṇi[3] of Rūpa Gosvāmin (1150 A.D.), which is in fact the most leading text on the rhetoric of divine Śrngāra as elaborated by the school of Caitanya , other works like the Alankārakaustubha[4] (pp 181-197) of Kavikarnapūra Gosvāmin (1575 A D.) generally follow the Ujjvalanīlamaṇi. According to Rūpa, there is no Sāmānyā in Krṣṇa-rati, even a woman like the

[1] T. S. S. edn.
[2] Motilal Banarsidas, Lahore, 1939.
[3] K.M. 95
[4] Varendra Research Society, 1926.

Sairandhrī being considered as included in the Parakīyā Therefore the basic classes of Nāyikās here are only two, Svakīyā and Parakīyā (p. 85) There is no departure on the three sub-classes of Mugdhā, Madhyā and Pragalbhā, but a remark is added here that while some take these sub-classes as applying only to the Svīyā, others apply them to Parakīyā too A new nomenclature is seen in the Māna-varieties under Mugdhā and Madhyā, Mṛdvī and Akṣamā, Komalā and Karkaśā (pp. 91-95) It is striking that Rūpa glorifies the Madhyā as the most delectable, as in her is to be seen the beauty of the confluence of both innocence and art The distinction into Jyeṣṭhā and Kaniṣṭhā is accepted (p 105) and on Abhisārikā, the view of writers who hold both varieties of abhisarana and abhisāraṇa is followed (p 107) The eight Avasthā-Nāyikās are divided into two classes, the happy and the sorrow-stricken, hṛṣṭāḥ and khinnāḥ, the former, characterised by full dress and decoration (Maṇḍitāḥ), comprises the three, Svādhīnapatikā, Vāsakasajjā and Abhisārikā, and the latter, marked by neglect of dress and decoration (Amaṇḍitāḥ), comprises the other five The classification into Uttamā, Madhyamā and Kaniṣṭhā (Adhamā) is accepted and distinguished by the degree of Kṛṣṇa-love. In the Alankārakaustubha, however, the last is omitted, and an Atyuttamā is added as the first (p. 182) [1]

The Mandāramaranda campū of Kṛṣṇa Kavi[2], which carries the author's gloss called Mādhuryarañjanī, has already been mentioned in the section on Bhoja, as a text that notes the rare varieties given in the Śṛngāraprakāśa. Besides that, the noteworthy points in Kṛṣṇa Kavi's treatment are his observations that the Sāmānyā and Parakīyā are always Prauḍhā (p 80), that according to some the eight Avasthās, Svādhīnapatikātva etc, do not apply to the Mugdhā, and the inclusion of the classification into Divyā, Adivyā and Divyādivyā (p 80), which the Śṛngāramañjarī rejects, as well as of the other classifications—Padminī etc, Udāttā etc, and Kaphilā, Vātalā and Pittalā (by physical constitution) (p 80).

The Śṛngārāmṛtalaharī[3] of Sāmarāja Dīkṣita is a work which sometimes defends the position of Bhānudatta According to Sāmarāja, Parakīyā and Sāmānyā have only the Madhyā and Pragalbhā stages (p. 126). Visrabdha-navodhā which both the Rasamañjarī and the Śṛngāramañjarī give as the last variety of the Mugdhā, is according to Sāmarāja, taken by some authors to the next stage of Madhyā (p. 127). He does not admit Dhīrā etc. in Mugdhā (p 128), following the older view, he does not also admit Dhīrā etc. in Parakīyā (p. 129) While giving the twofold division into Jyeṣṭhā and Kaniṣṭhā, Sāmarāja records the opinion of some who do not accept them in Mugdhā, and has a long discussion with them (p. 130) Again, he disagrees with those who give a twofold classification, Pracchanna and Prakāśa, for all, as it is absurd to speak of a Pracchanna Svīyā The varieties Guptā, Vidagdhā, Lakṣitā, Muditā, Kulaṭā and Anuśayānā are all included in Parakīyā; of these Guptā is given two varieties, Vṛtta-surata-gopanā and Vartiṣyamāna-surata-gopanā, Vidagdhā two, Kriyā-vidagdhā and Vāg-vidagdhā, and Anuśayānā three, Vartamāna-sanketa-sthāna-vighaṭanena, Bhāvi-sanketa-sthānāśankayā and Sva-anadhiṣṭhita-sthānasya bhartur adhiṣṭhānena (pp. 131-2). *See* Śṛngāramañjarī pp. 8-12. Real love is admitted in Sāmānyā in cases like Vasantasenā. Māna is, as already noted, denied in Parakīyā (p 134). Some writers are said to opine that the Mugdhā does not have the eight Avasthā-types (p. 136). Āgamiṣyat-patikā, *i.e.*, a Proṣitapatikā whose husband is known to be returning, is included in Vāsakasajjikā, even as in the Śṛngāramañjarī. We find the Avasita-pravāsa-patikā or the Āgata-patikā included in the same Vāsakasajjikā. Both varieties of Abhisārikā are given, and Pravasyatpatikā is included in Proṣita-patikā

[1] See also S. K. De, *I. H.Q.* VIII. pp. 674-679.

[2] K. M. 52.

[3] K. M. Gucchaka 14, pp. 116 ff.

Tripāthi Śivarāma, a writer of the beginning of the 18th century, touches upon this subject in his Naksatramālā[1] and deals with it fully in his Rasaratnahāra [2] In the former he illustrates a few of the Nāyaka-Nāyikā-varieties. In the latter, he systematically criticises the definitions of the Nāyikās given in the Rasamañjarī On Dhīra etc, Śivarāma records the view (śl 19) that they pertain only to the Svīyā according to the ancients and to Parakīyā also according to the recent writers. The most noteworthy point in the Rasaratnahāra is, however, Śivarāma's mention (p. 127), in the commentary, of two additional Nāyikā-types, one of which is similar in name to the Sabhayā found in the Nātakalaksanaratnakośa, Śivarāma gives her name as Gurujanabhītā, and from the illustration, whose meaning, however, is not clear, she seems to be a variety of the unchaste Parakīyā The other additional type given by Śivarāma is the Bhujangabhītā; its illustration is again obscure, but it seems to mean one afraid of a womanizer

Viśveśvara, the well-known Ālankārika of the beginning of the 18th century, has written a treatise on Rasa called Rasacandrikā[3] the first part of which is devoted to this subject The author follows the Sāhityadarpana and takes some material from Bharata too but his definitions are cast in the Navya-nyāya style of which he gives us a great deal in his Alankārakaustubha. Viśveśvara too, like Sāmarāja, mentions the view that, according to some, the Visrabdha-navodhā is to be brought under the Madhyā, but gives his opinion in favour of calling the Madhyā, Ativisrabdha-navodhā (p 5). Dhīrā etc. are held to be applicable to Madhyā and Pragalbhā only (p 6), but the view of the ancients that Dhīrā etc. pertain only to Svīyā (pp 7-8) is recorded. It is strange to note that he illustrates Kanyakā by an unchaste girl who marries and continues her love for the paramour of her maiden days He gives no subvarieties under Sāmānyā The threefold classification found in the Rasamañjarī, Anyā-sambhoga-duhkhitā, Vakrokti-garvitā and Mānavatī, which most other writers reproduce, is given by Viśveśvara too, but in view of the criticism of this separate classification in the Śrngāramañjarī, it is interesting to see Viśveśvara saying that authoritative writers have not mentioned this classification. It is true that older works do not mention such a separate classification. Again, like the author of the Śrngāramañjarī, he too rejects the classification into Divyā etc On another point also which most later writers reproduce from the Avaloka, *viz.*, that the two varieties of Parakīyā have only three of the eight Avasthās, Virahotkanthā, Abhisaraṇa and Vipralambha, Viśveśvara is critical, he does not accept that view (p 18). On the eight Avasthā-Nāyikās, he reproduces Bharata (p 19). While dealing with Khanditā again, from which he does not consider the Mānavatī as different, he says that standard writers did not give the classification-group Mānavatī etc. (p. 24) It may be seen that Śrngāramañjarī also adopts the same critical attitude towards this separate classification group (p 15) In the Śrngāramañjarī there is a needlessly long discussion on Prosita-patikā, the grammar of the *ktānta* Prosita, and the explanation of how the two other cases of the Pravāsa to be and the Pravāsa taking place (bhāvi and vartamāna) must be included in it. Viśveśvara solves this question easily by defining the Prositapatikā as one unhappy as a result of Pravāsa-*jñana*, the knowledge of her lord's journey (pp. 26-7). On Abhisārikā again, he exhibits his critical outlook by holding the causative *ṇic* in 'abhisārayati' as non-significant, and consequently gives only one variety of the Abhisārikā (abhisarati) (p. 28). In the classification-group, Uttamā, Madhyamā and Adhamā, he says that it is the last to which the name Candī is applied

Nāyaka

Regarding the Nāyaka and the various kinds into which Bharata classifies man, it has already been mentioned that the basic threefold classification into Uttama, Madhyama and Adhama applies to him also. In XXII. 285-302, after dealing with the eightfold

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[1] K. M Gucchaka 5, pp. 105-115.
[2] K M Gucchaka 6, pp 118ff.
[3] Haridas Sanskrit Series 53, Benares 1926

classification of the Nāyikā, Bharata speaks of two sevenfold classifications of the Nāyaka When lovers meet there are seven modes in which the lady, if in endearment, addresses her lover, and seven other modes in which she addresses him, if she is in anger The seven addresses showing love and regard are Priya, Kānta, Vinīta, Nātha, Svāmin, Jīvita and Nandana, the seven addresses showing her displeasure towards him for his behaviour are Duśśīla, Durācāra, Śatha, Vāma, Vikatthana, Nirlajja and Nisthura

समागमेऽथ नारीणां वाच्यानि मदनाश्रये ।
प्रियेषु वचनानीह यानि तानि निबोधत ॥
प्रियः कान्तो विनीतश्च नाथः स्वाम्यथ जीवितम् ।
नन्दनश्चेत्यभिप्रेतो (ते) वचनानि भवन्ति हि ॥
दुःशीलोऽथ दुराचारः शठो वामो विकत्थनः ।
निर्लज्जो निष्ठुरश्चेति प्रियं क्रोधेऽभिनिर्दिशेत् ॥

Though these are, to begin with, mentioned as modes of addresses in endearment or anger, the definition of each is set forth in such a manner as to give the impression that each is a type by himself; and it is in the midst of these that we find 'Śatha', a clear type-name in later literature Priya or the dear one is he who does not do anything unpleasant nor say anything improper and is absolutely straight in his conduct, Kānta or the lovable one is he who bears no mark on any part of his body of his contact with another woman, Vinīta or the docile is one who though irritated, does not reply or speak anything harsh to the beloved, Nātha or the guardian is he who wishes her good, is capable of protecting her, gets neither angry nor intolerant, and is alert in all matters contributing to her pleasure, Svāmin or the lord is one who attends to her with kind words, gifts, objects of enjoyment, fondles and protects her,[1] Jīvita, whom the lady would accost 'my life', is one who, with an understanding of her mind and desires, makes himself an accomplished bed-mate, Nandana, the noble son, is one born of a respectable family, firm in mind, adept, considerate, and considered by her friends as a praiseworthy partner. It may be seen that all these have application to the type called Svādhīnapatikā

Of persons who cause anger and resentment in the beloved by their misbehaviour, Duśśīla, the bad character, is one who is severe, intolerant, angry, adaucious, boastful and unsteady in mind, Durācāra, one of bad habits, is he who speaks harshly and punishes the beloved by tying her up or beating, Śatha, the rogue, talks sweetly to her but does not act up, Vāma, the obstinate, is he who does just the things that he is asked not to do; Vikatthana, the braggart, is he who bears the marks of another woman's contact, boasts of his being a women's favourite, thinks much of himself and is haughty, Nirlajja, the shameless, bears the irritating signs of another woman's contact and yet approaches his lady, despite the latter's prevention, Nisthura, the brute, is he who approaches his lady with all the marks of his misbehaviour with another, does not pause to pacify the offended beloved and wants forcibly to enjoy her company too. Among the Nāyaka-types given in later books, besides the Śatha described here, we have the Dhrsta who corresponds to Bharata's Nirlajja; in fact, the later Dhṛṣta comprehends all the four, Vāma, Vikatthana,

[1] In the Kasi edn. (Ch. XXIV) the definitions of Nātha and Svāmin are interchanged. While the expressions like Priya, Kānta and Jīvita emphasise the lover stage, the expressions Nātha and Svāmin emphasise the husband-stage at which the high fervour of the love-stage changes to a somewhat prosaic routine Compare the verse

तथाभूदस्माकं प्रथममविभक्ता तनुरिय ततो नु त्वं प्रेयान् वयमपि हताशाः प्रियतमाः ।
इदानी नाथस्त्वं वयमपि कलत्रं किमपर मयाप्तं प्राणाना कुलिशकठिनानां फलमिदम् ॥

On the gradual loss of romance which affects the transition of the Parakīyā kanyā to the Svīyā, see also the verse यः कौमारहरः quoted on p. 8 of the Śrngāramañjarī.

Nirlajja and Nisthura of Bharata It may also be noted that in Bharata's detailed descriptions of these fourteen kinds of favourable and unfavourable men, there occur expressions like Daksina (verse 294) and Dhrsta (verse 296) which later become settled type-names

As he opens his next chapter (XXIII), Bharata gives us the Nāyaka-type called Vaiśika, one specialising in the company of courtezans, which persists as a major Nāyaka-type in later classification

वेश्योचरणाद्वापि वैशिकस्स उदाहृतः ।

After describing him in the next verse as an adept in the arts and in captivating a woman's heart, Bharata speaks of thirty-three qualities of his, natural and cultivated (verses 3-7).

In the same chapter, Bharata speaks of another classification of men into five kinds in respect of their activities towards pleasing the beloved, Catura, Uttama, Madhyama, Adhama and Pravrttaka or Sampravrttaka Catura or the clever is he who can put up with sorrow and difficulties, is pleasant in looks, and adept in courting and pacifying the lady in anger; in the Kasi edn. definition, he is one who shares the lady's sorrow and difficulty and is an adept in bringing her round when she is in Pranaya-kalaha The Uttama, Madhyama and Adhama, a basic classification that can be applied to any other classification also, is taken here and explained thus Uttama or the best is, like the Priya described earlier, one who does nothing unpleasant, is self-possessed and dignified, talks sweetly, has no anger (Amānī), knows the heart and does not forget Another type of Uttama is he who has a sweet disposition, is liberal, does not lose himself in love, and can give up the love when the woman slights him.[1] Madhyama is one who, without much enthusiasm, tries to know and captivate the woman's heart, and gives up his love the moment some misunderstanding crops up. Another kind of Madhyama, found in the Kasi edn and missing from the K M. edn. is defined as one who shows his liberality on occasions, does not become very much upset when he is slighted, but detaches himself the moment he finds her unfaithful Adhama or the low type is he who courts despite insult, and goes on loving the lady even when her infidelity is known and friends dissuade him Pravrttaka or Sampravrttaka (Sampravrddha according to Kasi edn) is a further degenerate type, devoid of fear, anger, sense of shame and firmness, a mere plaything of women It is to be noted that all these five are given as varieties of the Vaiśika-nāyaka

The characteristics of Uttama, Madhyama and Adhama given here may be compared with those given in the Śrngāramañjarī in the section on Uttamā etc. (p. 51). The Catura mentioned here is also found in later works (*see* Śrngāramañjarī, p. 49), but all these have been preserved not as varieties of the Vaiśika-nāyaka, but as general varieties applying to all kinds of Nāyakas

In ch XXIV, Bharata gives the fourfold classification of the hero into Dhīroddhata, Dhīralalita, Dhīrodātta, and Dhīrapraśānta, which is the main classification accepted in works of dramaturgy, but left out in works on erotics on the Nāyaka-Nāyikā varieties.

After mentioning the three classes of Nāyikās accepted by him, and the additional ones suggested by others (I. 5 3-27), Vātsyāyana says that Nāyaka, however, is only one, applying to all kinds of Nāyikās (I. 5.28). Immediately he speaks of the *Pracchanna-nāyaka*, the secret paramour (I 5. 29) which can refer only to the Upapati later defined as the second main class of the Nāyaka and figuring in Parakīyā-love In IV. 4 85, Vātsyāyana requires a man with many wives to be *Sama*, which would correspond to the later Dakṣina-type. In V. 45, where the clever messenger (Dūtī) is instructed to induce

[1] Dhanika quotes this in his Avaloka under the Daksina-nāyaka (II. 7).

from the stand taken by the Rasamañjarī, accepts the Mānī and Catura as separate varieties not included in the Śatha (p 49), and following the Āmoda, gives in addition to the Prosita, the Amilita and the Virahin (p. 51) as constituting another threefold classification of the Nāyaka; the Amilita is the hero in Pūrvānurāga or Ayoga-vipralambha; the Virahin is the type corresponding to the Virahotkanthitā.

It is interesting to find that the post-Bhānudatta anthology, the Padyaracanā of Laksmana[1] (section XI), gives, besides the Mānī and the Catura (Vidagdha), the Anabhijña, and what is more, adds two more in this last category, the Śiśu and the Vrddha Laksmana also illustrates a Deśāntaropagata, one returned from travel, corresponding to the Nāyikā Avasitapravāsapatikā or the Āgatabhartrkā, as the Sundaraśrngāra calls her, this Bhānudatta gives in his anthology Rasapārijāta (p 73).

Viśveśvara includes the Mānī and Catura not in the Śatha, as others are said to do according to the Rasamañjarī and Śrngāramañjarī, but in the Madhyama and Uttama respectively (Rasacandrikā, p 37). He rejects the Anabhijña also as Rasābhāsa (p. 38). Quoting from Bharata, Viśveśvara mentions not only the threefold classification Uttama etc., (pp. 30-31), but also the fivefold classification into Catura, Uttama, Madhyama, Adhama and Sampravrttaka (pp. 35-36), but considers the latter superfluous, as Catura could be brought under Uttama, Pravrttaka under Adhama, and Uttama, etc. have already been recognised as a main scheme of classification

Tripāthi Śivarāma, author of the Rasaratnahāra, gives the Mānī and Catura as two sub-varieties of the Śaṭha In his Śrngārāmrtalaharī, Sāmarāja Dīkṣita includes the Mānī and Catura in Śatha, rejects the Anabhijña as Rasābhāsa, gives the Prosita, and mentions that the classification Uttama etc. pertains only to the Vaiśika.

Padminī, Citrinī, Śaṅkhinī and Hastinī

The author of the Śrngāramañjarī says at the beginning, when he sets forth his method of treatment and the topics to be dealt with by him, that one of the special features of his work is the description of the varieties of women called Padminī etc., which the previous treatises on the subject of Nāyaka-Nāyikā enumerated by him earlier do not deal with (pūrvoktagrantha-avarṇita-padminyādijātayaḥ—p. 2). Accordingly, at the end of the work (pp. 54-55), he speaks of these four classes of women. He says that so far he has been dealing with the varieties of Nāyikās as dealt with in the Rasamañjarī on the basis of different kinds of moods and reactions in love and that now he would deal with a classification of both Nāyikā and Nāyaka by guṇas, following the views of Vātsyāyana (etāvat-paryantam Rasamañjary-anusāreṇa cestā-viśeṣa-bhedena nāyikābhedā nirūpitāh; idānīm Vātsyāyana-matānusārena guṇaiḥ hastinyādi-nāyikā-bhedāḥ bhadiādi-nāyaka-bhedāśca nirūpyante, p 54) The gunas meant are natural features of both body and mind, and what these are in particular we shall see later. Vātsyāyana here does not mean the author of that name who wrote the Kāmasūtras; we have to understand by the word Vātsyayāna-mata, *i. e*, Kāmāśāstra in general, which is not an unusual meaning. For, the Kāmasūtras themselves do not speak of this fourfold classification of women, nor of a corresponding classification of men, such as the one mentioned in the Śrngāramañjarī Vātsyāyana's threefold classification of men and women from the point of view of the nature of the male sexual feature,[2] Śaśa, Vrsa and Aśva (the rabbit, the bull and the horse) and the Mrgī, Badavā and Hastinī (the doe, the mare and the she-elephant), is different ; Hastinī is found as a type-name here too, but it has as little to do with the Hastinī in the fourfold classification we are now considering as the Hastinī which, as we saw above, Bharata mentions among the numerous classes of women described by him.

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[1] Kāvyamālā 89.

[2] Kāmasūtra II. 1. 1, 2ff. But some texts speak of four such classes, adding a Mrga to

The earliest Kamaśāstra text now known to deal with this fourfold classification of women is the Ratirahasya of Kokkoka, where these four classes are introduced as not dealt with by Vātsyāyana, but dealt with by Nandikeśvara (tatra prathamam Nandikeśvara-Goṇikāputrayor matam ādyam samgrahīsyāmah, parato Vātsyāyanīyam. Yad Vātsyāyana-sūtra-sangraha-bahirbhūtam kimapyāgame dṛstam etc .... .Padminīm tadanu citrinīm tatah etc ch. 1 śl 9 ff, and Samksepād iti Nandikeśvara-matāt tattvam kimapyuddhrtam goṇīputraka-bhāṣito'yam adhunā samksipyate vistarah ch 2 śl.5.) Following the Ratirahasya, which later gained equal, if not greater, popularity with Vātsyāyana's Sūtras, almost all the Kāmaśāstra works described these four types of women Padminī etc But works on Rasa dealing with the Nāyaka-Nāyikā subject never included this classification, which they considered as more proper in works of Kāmaśāstra. The Āmoda on the Rasamañjarī says. पद्मिनीचित्रिणीशाङ्खिनीहस्तिन्यादिभेदाः कलाशास्त्रप्रसिद्धा इत्यत्र नोक्ताः । Adyar Ms. p 283 The reason for the author of the Śrngāramañjarī including these four classes also in his work is, on the one hand, his desire for elaboration and showing of some special features in his work, and on the other, the example of some of the Hindi works on the subject which include a treatment of these four types of women, two of which are mentioned by the author among his sources, the Sundaraśrngāra deals with Padminī etc [1]

Bhadra, Datta, Kūcu(-i-)māra, and Pāñcāla

The author of the Śrngāramañjarī mentions four male types corresponding to the four female types discussed above. He says that as the characteristics of the Nāyaka types, Bhadra, Datta, Kūcumāra and Pāñcāla do not differ from those of Hastinī, Citrinī, Śankhinī and Padminī, he is not giving separate illustrations for the former.

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the Saśa, Vrsa and the Aśva given by Vātsyāyana and what is more, equate these four with the four female types, Padminī etc. See Smaradīpikā, Madras Ms R. 3357 (c) p. 61.—

शशके पद्मिनी तुष्टा मृगेऽपि चित्रिणी तथा ।
शाङ्खिनी वृषभे तुष्टा हस्तिनी रमते हये ॥

Ratimañjarī, ascribed to a Jayadeva, a text which uses Ratirahasya, (Madras Ms. R. 3357 (d)) says. (text printed in *Giornale della Societa Asiatica Italiana*, XVII 317ff., Keith Skt Lit.p. 468; also in Hindi and Bengali)

पद्मिनी चित्रिणी चैव शाङ्खिनी हस्तिनी तथा ।
शशो मृगो वृषोऽश्वश्च जातिः स्त्रीपुंसयोस्स्मृतः ॥

The Kāmapurusārthasamgaraha, which I shall have occasion to quote again below, says:

शशो हयो मृगश्चैव चतुर्थस्तु वृषस्स्मृतः ।

A Ratiśāstra printed with Hindi and English translation (printed also in Bengali), cast in the form a dialogue between Śiva and Pārvatī, which is identical with the Ratiśāstra, ascribed to a Nāgārjuna and partially printed by R Schmidt in the *Vienna Oriental Journal* (*Wiener Zeitschrift fur die Kunde des Morgenlandes*, XXIII. pp. 180f.) says.

चत्वारः पुरुषास्सन्ति जातिभेदेन शङ्करि ।
शशो मृगो वृषश्चैव चतुर्थस्तुरगस्तथा ॥

* * *

पद्मिनी * * शशकभामिनी ।
मृगस्य चित्रिणी भार्या । वृषस्य शाङ्खिनी चैव ।
हस्तिनी तुरगस्यैव ।

[1] See *Rūpam*, 1927, p. 49.

What are these four male types? Their history is rather intriguing and deserves to be set forth here with as much detail as can be gleaned for the present from works of Kāmāśāstra, in print as well as manuscript. Kūcumāra and Pāñcāla, as we have already pointed out while dealing with the works and authors figuring in the Śrngāramañjarī, are two old pre-Vātsyāyana writers on Kāmaśāstra, the former is our authority on aupanisadika dealt with in the closing section of the Kāmasūtras, the use of special appliances and methods, aphrodisiac, mantras and other means of attraction and hightening of enjoyment, all of which, called Kaucumārā yogāh, constitute one of the sixty-four arts enumerated by Vātsyāyana as ancillary subjects (angavidyās) of Kāmaśāstra (I 3 16), a separate treatise on this subject, called Kūcimāra tantra, is also known [1] Pāñcāla is Bābhravya, who epitomised in seven sections the five hundred chapters of Śvetaketu's work (Vātsyāyana I 1 9-13), and the elaboration of the several stages and aspects of sexual enjoyment into sixty-four items is called Pāñcālikī catussasṭi after Bābhravya Pāñcāla who did it (Vātsyāyana I 3. 17-19 and II 2 1-5.)

The names of the two other Nāyakas are somewhat obscure While we cannot be very definite about it, we may suppose that as the two names discussed above are after two old writers, these two others, Bhadra and Datta, may also signify two old Kāmaśāstra authorities Datta, in that case, may stand for Dattaka who, Vātsyāyana says (I. 1 11) elaborated separately the chapter on Vaiśika for the sake of the courtezans of Pātalīputra [2] Dattaka's Sūtras on this special branch are also known from references and quotations in the Bhānas of Śūdraka, Śyāmilaka and Īśvaradatta, and was, according to an inscription[3], commented upon by the Western Ganga king, Mādhavavarman II (1st half of the 3rd century A.D)[4] Of Bhadra, we are not in a position to say even this much.

In none of the early or authoritative and popular Sanskrit Kāmaśāstra works is this fourfold classification of Nāyaka into Bhadra etc. found. So far as I have been able to find, the only works that mention these four classes are the Śṛngāradīpikā Ratirahasya[5] of Harihara, son of Rāma (15th cent. A. D) and the encyclopædia Śivatattvaratnākara of Basavarāja[6] (A.D 1709) Though this classification is rare in Sanskrit works and appears only in some late works, like the two mentioned above, it seems to have been well-known in Telugu literature, and in Kannaḍa too to some extent There is a verse in the Kumārasambhava of Nanni Coda[7] (mid. 12th cent A.D), in canto eight, in which a Veśyā Nāyikā says that she would have none of the four Nāyakas, Bhadra, Pāñcāla, Dattaka and Kūcimāra, for each of them has his drawback, the first, excess of dalliance and sport, (śṛṅgārāticestā), the second, too fine and delicate a manner of drawing out the sentiment, the third, trying to purchase company by money, and the fourth using magic and medicine without giving the heart, and she wants a real lover free from all these flaws. According to Sri M. Ramakrishna Kavi who has a note on the question, 'Who is

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1 See Madras Descriptive Catalogue, VIII D. No. 3894; printed also from Lahore.

2 For the story of Dattaka, see Jayamangalā on Kāmasūtras, I 1. 11.

3 Epi. Car. IX p 7.

4 For a metrical resume of the Dattaka Sūtras, see Madras Triennial Catalogues, R. No. 3220 (b) which is unfortunately fragmentary.

5 Mss.—Madras Des. Cat. D Nos 3899,3900. Printed in *ZDMG.* 1903, pp. 705-739 by R. Schmidt. This work of Harihara is in 5 chapters; Madras D. No. 3889 and Schmidt's edn. go only upto ch 3, Madras R. 1731 (c) Śrṅgārabhedapradīpikā noted as a different work is the same and has chs 4 and 5, the 5th being incomplete. Similarly Madras R 2889, Ratidarpaṇa, mistaken as another work is also identical and has chs. 1-4, Tanjore Nos. 10981 (1-4 chs.), 10982-3 (incomplete), Śrngārabandhapradīpikā is also the same work.

6 Printed, Madras. 1927.

7 For this and other Telugu references, I am indebted to Sri N. Venkata Rao, Dept. of Telugu, University of Madras and his son, Sri N. S. Sundareswara Rao

Bhadra ?'[1], the Kannaḍa treatise on erotics, Madanatilaka of Candrarāja, (*c.* 1025 A.D.), refers to these four types in a verse of eulogy on Candrarāja, according to this verse, Bābhravīya or Pāñcāla is over zealous, Atilola, and Bhadra is angry Sri M R. Kavi quotes in the same place a verse from the Haramekhalā and says that Bhadra is Mūladeva, the well-known social hero, who figures in many stories and was an authority on Kāmaśāstra and worldly matters [2] It is significant that like the Śṛngāramañjarī, the two works Śṛngāradīpikā Ratirahasya and the Śivatattvaratnākara which mention this classification are works produced in the Deccan and South India under the influence of Telugu and Kannada literature. We noted above that, according to the Śṛngāramañjarī, these four male types are not different in characteristics from the four female types, Hastinī etc This is exactly the view expressed in Harihara's Śingāradīpikā

भद्रो दत्तः कूचिमारः पाञ्चालः पुरुषाः स्मृताः ॥
हस्तिनीगुणसंपन्नो भद्रोऽसौ पुरुषः स्मृतः । स तदा समरत्यर्थं हस्तिन्यां तु रमेद्यदा [3] ॥
चित्रिणीगुणसंपन्नो दत्तजातियुतः पुमान् । समसंभोगसिद्ध्यर्थं चित्रिणीं दत्त आश्रयेत् ॥
शङ्खिनीगुणसंपन्नः कूचिमारनरः स्मृतः । सुखाभिरामरतये कूचिमारश्च तां यभेत् ॥
पद्मिनीगुणसंपन्नः पाञ्चालः परिकीर्तितः । तुल्यसंभोगसिद्ध्यर्थं पाञ्चालः पद्मिनीं यभेत् ॥
(*ZDMG* 1903 p 721)

Earlier, while describing the woman types, Hastini etc., Harihara says (pp. 719-720):

एवं लक्षणसंपन्ना हस्तिनी कामिनी भवेत् । तां भद्रजातिपुरुषो यभेतानङ्गवेदवित् ॥
* * सा चित्रिणीति स्मृता । दत्तस्तथाविधगुणां रमेतान्वहं प्रियाम् ॥
* * * *
अष्टाङ्गुललसद्गुह्या शङ्खिनी परिकीर्तिता । एवंविधां कूचिमारस्तां रमेत तथाविधः ॥
* * पद्मिनी स्यात् ॥ तां तद्गुणसमापन्नः पाञ्चालः पद्मिनीं यभेत् ॥

This equation of the female and male types Hastinī-Bhadra, Citrinī-Datta, Śankhinī-Kūcumāra and Padminī-Pāñcāla agrees with that given in the Śṛngāramañjarī, But Basavarāja not only gives the equation differently but also calls the Datta by a different animal name, Haya, according to his Śivatattvaratnākara (VI 12 verses 26-27), Citrinī and Bhadra go together, Hastinī and Haya (Datta) are equal mates, Śankhinī and Kūcumāra form an ideal pair and Padminī finds her proper companion in the Pāñcāla. Basava's definition of these male types is brief and restricted as in the case of Vātsyāyana's Śaśa etc. to the nature of the physical sexual feature of the male

चित्रिणीगुणसंयुक्तः पुमान् भद्रो नवाङ्गुलः ।
हस्तिनीगुणसंपन्नो हयस्स्याद् द्वादशाङ्गुलः ॥
शङ्खिन्याः कूचिमाराख्यः पुरुषः [स्याद्] द्वादशाङ्गुलः ।
पद्मिन्यास्स तु पाञ्चालो नायकस्स्यात् षडङ्गुलः ॥

This equation of these four male types with the four female types Hastinī etc. is itself due to loss of tradition regarding their real significance, but in the period later than

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[1] Journal of the Sri Venkateswara Oriental Institute, Tirupati, IV 2, Telugu section, pp. 42-45.

[2] For Mūladeva as a Kāmaśāstra writer, see Ratirahasya, IV. 21 and Pañcasāyaka śl. 29, heading.

[3] In the text printed by Schmidt in *ZDMG*, as well as in the Madras ms. D. 3899, there are mistakes; and as already pointed out, both Schmidt's text and Madras D. 3899 are incomplete.

that of the above-noted works, these four male types were much less understood ; Śiva-rāmakavi, author of the Telugu Kāmakalāśāstra, (Madras Ms. R. 320) allows absolute scope to his imagination in his description of these four types. Dantalūri Nārāyana Rāju Gajapati, in his Sanskrit compilation Kāmapuraṣārthasangraha[1] had to face the fact that besides these four male types, there were the three given by Vātsyāyana, Śaśa etc , he found that, as in Basava's work, Bhadra etc. were also defined in terms of the features by which Śasa etc. are defined by Vātsyāyana, so he mechanically harmonised the texts by adopting for the four male types Śaśa, Mṛga, Vrsa and Haya[2] alternate names Pāñcāla, Kūcumāra, Datta and Bhadra (Śasaka eva Pāñcālah, Mrgah Kūcumāra iti nāmāntaram; Vṛsabham Datta iti ca vadanti, Hayo Bhadra iti bruvanti).

Śārngadhara, in his Paddhati (section 92; pp. 446-8, śls 3091-3108) extracts from an otherwise unfamiliar Śrīdhara, evidently a Kāmaśāstra writer, on the subject of the Nāyikās Śrīdhara takes the varieties of women named by Bharata after gods, demigods, animals etc , but what is strange is that he picks out four from this series and equates them with the four varieties Padminī etc Thus, in this scheme Devī is equated with Padminī, Apsaras with Citrinī, Yaksinī with Śankhinī and Rākṣasī with Hastinī The equation is clearly prompted by the general idea that Padminī is the best type, Citriṇī the next best is noted for artistic accomplishment, and Hastinī is the most undesirable specimen, but even such a justification cannot be found for equating the Yaksiṇī and Śankhinī.

Getting beyond these imaginary descriptions and fanciful equations, we can reconstruct to some extent the real and original significance of these names Bhadra etc, if we collate together the facts known about the Kāmaśāstra writers after whom they are named and the references in Nanni Coda's Kumārasambhava which is an early text among works noticed above on this topic Dattaka specialised in the art of love as practised by courtezans and wrote for them his Sūtras; Nanni Coḍa says that the Datta-type threw money and courted women; from these data it is possible to say that Datta is the Nāyaka type called Vaiśika Kūcumāra is well-known as the authority on the use of the sexual aids of medicine and magic; and Nanni Coda's remark only confirms this. Pāñcāla's speciality is the "Catussasti", the adeptness in the soft execution of the sexual act, stage by stage, from embrace onwards, the Veśyā in Nanni Coda's work referring to him as drawing out the process in too delicate a manner confirms this. Regarding Bhadra alone, we are in some difficulty, as we have to start and end with Nanni Coḍa's sole reference for finding out his speciality; as already noted, Nanni Coda characterises him by excess of dalliance and sport, śṛngārāticestā.

Before we can say whether on the basis of these characteristics, these four male types could be equated with the four female types Hastinī etc., we have to determine precisely the significance of the latter Their descriptions in the several texts, though they proceed on the same lines, are not uniform in the details. Starting with Ratirahasya, we shall compare their definitions in the other texts and note the additional and different details introduced in the latter.

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[1] Printed in Telugu script, Vizagapatam 1881.

[2] Compare the Smaradīpikā, Ratimañjarī and the Ratiśāstra referred to previously.

HASTINĪ

	Physical features.	Psychological features	Tastes	Sexual characteristics.	Other characteristics.
Ratirahasya	Graceless gait, fingers on feet big and crooked, neck short and stout; tawny hair, size immense; smell of body similar to elephant's icor; lips thick and dangling; stuttering in speech	......	Heavy eater; eats acrid and astringent food	Smell of fluid similar to that of elephant's icor, hairy and very broad private parts, very difficult to gratify sexually, Skandha-pāda-yugala pose in enjoyment; second quarter of the night suitable time; the ash of the wings of dove and bee mixed with honey and administered with *pansupari* and a separate mantra captivate her	......
Anangaranga	Whitish in complexion, slow gait.	Severe and cruel, devoid of decorum	......	Suitable time for enjoyment afternoon (?) and night, the 9th, 14th, 15th and 30th days, very detailed candrakalā particulars given	. ..
Pañcasāyaka	Short, big breasts	... .	. ....	.... .	.....
Śṛṅgāradīpikā	Long, red eyes, heavy face; thickset hair, dark in complexion, long legs, small breasts	Thick friendship, angry.	Eats light, but hot food; likes red garments and ornaments.	Wants many men, reddish fluid	Bilious constitution.
Śṛṅgāramañjarī	Agrees mostly with the features mentioned in the Śṛṅgāradīpikā with the additional feature that her mating time is the first quarter of the night which does not agree with the time given either in Ratirahasya or Anangaraṅga.		.	.... .	... ..

CITRIṆĪ

	Physical features.	Psychological features.	Tastes.	Sexual characteristics	Other characteristics.
Ratirahasya	Graceful gait; neither too tall nor too short; slim; broad breasts and loins; prominent lip, conch-like neck; voice similar to that of cakora, quick glances	...	Adept in and devoted to music, dance, painting etc.; eats sweet dishes and also very little	Fluid like honey and profuse; private parts soft, rotund, bloated and not very hairy, Nāgara pose and first quarter of the night suitable for her, plantain and jāti nut and a mantra entice her, loves external sport, embrace, kissing etc	....
Anaṅgaraṅga	Voice like that of peacock, dark hair.	Affectionate.	......	6th, 8th, 10th and 12th days of the fortnight, further details of candrakalā given.	.....
Pañcasāyaka.	....	.....	Fond of learned discussions and learned men	Detailed candrakalā given.	....
Śṛṅgāradīpikā.	Slightly aslant glances; prominent mouth.	.....	Eats variegated food; dresses in variegated clothes; addicted to meat and drink, utters falsehood; has a bad smell, fond of money.	Likes various modes of enjoyment; fluid white and warm.	......
Śṛṅgāramañjarī.	Small mouth (?)	......	Fond of perfume.	......	....

SAÑKHINĪ

	Physical features.	Psychological features.	Tastes.	Sexual characteristics.	Other characteristics.
Ratirahasya.	Stout or lean, tall; long legs, nerves and veins prominent in her tall, slim body, having many hollows (owing to absence of flesh); voice of an ass	Irascible, fault-finding, and not pure in mind.	Likes red garments and flowers; eats neither more nor less.	Very hairy private parts; fluid meagre and of saltish smell; scratches with nails in enjoyment; third quarter of night, Venu-dārita pose; Bilva fruit mixed with the root of the fragrant Tagara and a special mantra will entice her.	Heated and bilious constitution.
Anañgarañga.	'Meagre breast; tawny in complexion.	Pitiless.	.....	3rd, 7th, 11th, 13th days of the fortnight her best days, elaborate candrakalā details given	......
Pañcasāyaka.	....	......	.....	Difficult of enjoyment	.....
Śrngāradīpikā.	Big lips, long neck, fat (?), ruddy palm, fine teeth, speaks with a smile.	.....	Dark garments set-off her beauty, addicted to meat and drink; eats little.	Private parts defective (?); fluid of bad smell.	....
Śṛṅgāramañjarī.	.....	Very loving; devoted to her lord.	Wears jewels with blue stones	. ..	....

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PADMINĪ

	Physical features	Psychological features.	Tastes.	Sexual characteristics	Other characteristics.
Ratirahasya.	Soft as lotus; fragrant body, eyes red at the end like those of timid fawn; breasts like Bilva fruits, fine nose like sesame flower, dark like lily or fair like campaka, soft graceful swan-like gait, slim, swan-throated, finely dressed.	Devout; bashful, preserves her self-respect.	Eats soft, pure, light food; likes white dress and flowers	Fluid of lotus smell, private parts like an opening lotus bud, Padmāsana pose suitable for her, last quarter of the night best time for her.	
Anaṅgaraṅga.	Face like moon, soft like śirīsa flower, fine neck, best type of woman.	Considerate.	......	1st, 2nd, 4th 5th days of the fortnight, generally she has no great pleasure in nocturnal enjoyment, even during day, and even the touch of her babe, gives her the thrill, elaborate candrakalā details given	
Pañcasāyaka.	No additional or different particulars.	... ..	. .	.... .	
Śṛṅgāradīpikā.	Adds some more items of beauty re. teeth etc.	Eschews bad company, firm and good	Loves pearl ornaments and sweet dishes.	......	
Śṛṅgāramañjarī.	No additional or different details.	.. ...	... ..	.....	

The above tabular analysis shows that the details regarding these four female types given in the Śṛngāramañjarī show close relation to those given in Harihara's Śṛngāradīpikā. The statement in the Śṛngāramañjarī regarding the mixed type 'hastinyādināyikāsu parasparaguna-sānkaryena jāti-sankarāh striyo jāyante' (p 59), which echoes the following in the Śṛngāradīpikā हस्तिन्यादिगुणा यत्र वर्तन्ते सङ्करा भुवि। सा सङ्करा वधूर्ज्ञेया—॥ (śl 22), shows further that our author has used Harihara's work.

The table would also show us that all the elaboration of the characteristics of each of these four types centres round a nuclear idea, which we can analyse easily. The Padminī, it is easy to see, is the best type of woman and the elaboration of her features is all based on this single idea of her being the best type and being comparable to the lotus, her leading characteristic is not only beauty but delicateness. Citrinī comes next in point of merit; her chief feature is her accomplishment and variety of tastes and flashy behaviour, all further elaboration is based on this and on the word *citra* meaning 'manifold' and 'striking'. Śankhinī, it would appear, is not so easy to be analysed to her essential characteristic, but a careful scrutiny would show that we have to underline the statement in the Ratirahasya and other texts that her nerves and veins are visible on her frame, that she is devoid of flesh, and that her body is full of hollows. To this is to be added the feature that she does not moisten easily, nor is she, as the Pañcasāyaka says, easy to be enjoyed. As Śankha means shell and bone, she is to be understood as the fleshless woman, hard in touch and hard of enjoyment. Hastinī by all description stands lowest in the order, she is, as her name suggests, the heavy corpulent type.

It is not very easy to adjust to these four female types of such characteristics, the four male types Bhadra etc. We might yet try to understand if there is some appropriateness in the equation. The Citrinī, being the artistically accomplished woman, of variegated tastes, is the type to which courtezans as a class would answer, so, the assignment of the Dattaka type of man to Citrinī may be significant. The Pāñcāla is the artist par excellence in the delicate execution of the act of enjoyment and it would similarly appear significant to associate him with the Padminī, the delicate woman. As Kūcumāra is an adept in the matter of inducing love and augmenting it by various medicinal and other means, he may be paired off with the hard Śankhinī from whom it is difficult to derive pleasure. The Hastinī is a highly passionate type making heavy demands on the part of the lover and only the Bhadra who can, as Nanni Coda says, indulge in Śṛngāra-aticeṣṭā, excessive dalliance and sport, could possibly be her mate.

The Accomplices of the Nāyikā and Nāyaka

Works of the class to which the Śṛngāramañjarī belongs deal regularly with the accomplices who help the lovers in their love, and treatises of larger scope on Śṛngāra Rasa or dramaturgy also speak of them. After dealing with the Vaiśika-hero and his thirty-three qualities, and his friend (XXIII. 8), Bharata gives a number of women who could be employed by the lovers as their messengers: *Prativeśyā, Sakhī, Dāsī, Kumārī, Kāru, Śilpinī, Dhātrī, Pāṣandinī* and *Īkṣanikā*, the neighbour-woman, the female-friend, the servent-woman, the little girl, the artisan and artiste ladies, the nurse, the heretic woman and the fortune teller (verse 4). An additional verse in the Kasi edn (XXV. 9) mentions the learned lady (*Vijñāna-guna-sampannā*), story-teller (*Kathanī*),[1] one in disguise (*Linginī*), actress (*Rangopajīvanā*) and the lady who is an adept in understanding (*Pratipatti-vicakṣanā*). Most of these are retained in later texts. After pointing out in a verse what kinds of men or women are not to be employed as messengers, Bharata sets forth the various acts which these messengers are to do, a topic dealt with in later texts under the heading *Dūtīkarman*. The acts mentioned by Bharata are Protsāhana

1. The Abhinavabhāratī which has this verse says: कथनी बृहत्कथादिलम्ब्रतकर्णन (?) कुशला p. 60, Madras Ms R. 2785.

(enthusing the lovers), Anurāga-anukīrtana (conveying the love of one to the other), Yathokta-Kathana (truthful report of the message), Bhāva-pradarśana (conveying the desire of one to the other), Kula-bhoga-dhanādivikatthana (extoling the pedigree and other merits of one to the other), Kārya-nivedana (information of what is to be done) and Artha-bhāsana (speaking of the relevant issues) (verses 12-13). Again, she is to arrange through various means the union of the lover with the lady in fresh love and also pacify the elder Nāyikā when she becomes angry (verse 14), she is generally to study and grasp the mind of lovers (verse 17).

Of the male aids who help the hero, Bharata mentions in ch. XXIV, the *Vita*, eloquent, considerate, literary, pleasant, resourceful and expert in the art of attending to the courtezan (verse 104), the *Vidūṣaka*, the clown (106) who is the same as the friend, *Vayasya*, described in XXIII 8 as devoted, pure, clever and so on; and the *Ceta* who is fond of the arts, speaks much and knows the comparative importance of men, from the expression Gandhasevaka here, it would appear he was to help the hero in his toilette and was thus a miscellaneous attender upon the hero [1] It may be noted that the *Pīthamarda*, so regularly mentioned in later works with the Vita, Ceṭa and Vidūsaka is not mentioned by Bharata here [2]

The Kāmasūtras, by the very nature of their subject-matter, afford greater scope to the subject of accomplices used for the furtherance of love-affairs; they are particularly necessary, and in a large variety, in Pāradārika love. References to them and the part to be played by them are profuse in Vātsyāyana In I 3 15, Vātsyāyana mentions the *Dhātreyī* (nurse's daughter), *Sakhī* (friend), *Savayāh mātrsvasā* (mother's sister who is of equal age), *Vrddhadāsī* (old servant), *Bhiksukī* (mendicant woman known already) and *Svasā* (one's own sister) as persons from whom a girl can take lessons on love I 4 48, in the context of accomplices, speaks of Bhikṣukīs, *Kalā-vidagdhās* (artistes), *Mundās* (widows), *Vrsalīs* (prostitutes or low caste women) and *Vrddha-ganikās* (superannuated courtezans) In IV. 1. 9, where chaste wedded women are warned against bad characters who serve as agents of temptation, *Śramanā, Kṣapaṇā* (heretic mendicant women), *Kuhakā* (woman magician), Īksanikā (fortune-teller) and *Mūla-kārikās* (those that deal in enticing drugs) are mentioned In Pāradārika, a special section is devoted to Dūta-karman (V.4). In V. 4 42 here, in addition to some already mentioned, the *Tāpasī* (the woman recluse) is also given V. 4 44 classifies Dūtīs into eight kinds Of these the first three, Nisrsṭārtha, Parimitārtha and Patrahāraka, are distinguished by the extent of authority as emissary vested in them and are parallel to the Dūtas of the same names figuring in Arthaśāstra Generally speaking, later works on erotics or the rhetoric of love have not taken them up, though an exhaustive work like Bhoja's Śrngāra Prakāśa or one like the Ujjvalanīlamani of Rūpa Gosvāmin speaks of them Of the other five, *Svayamdūtī* is to be specially noted, for while this type, which is found in later works, is always defined as the lady in love, who acts as her own messenger and arranges for union with her lover, Vātsyāyana defines her differently. In V. 4 53-55, Vātsyāyana describes her elaborately and in two different ways, in the first variety, she is a messenger sent by another lady, but herself begins to woo that lover, thus approaching the Dūtī of the Nāyikā-variety called Dūtī-sambhoga-duhkhitā in the class Anya-sambhoga-duhkhitā under the Khanditā-type. The second variety described by Vātsyāyana approaches the Svayamdūtī of later texts, with this

1. He was of a servant-status, a Nīca-pātra as mentioned in the chapter on gait on the stage, gati-pracāra. (XIII. 145, Kasi edn.) See also the Sthāvaraka ceta in the Mrcchakatika, where he acts also as the cart-driver.

2. Elsewhere also, in the chs. speaking of gait, dress etc of the different characters (gati-pracāra, āhārya, etc.) where Viṭa, Vidūsaka and Ceta are mentioned, the Pīṭhamarda is not found.

difference that, according to Vātsyāyana, she should approach the object of her love as a messenger of another Nāyikā, ficticious or real, and if the Nāyikā for whom she pretends to be the messenger is real, she should try to undermine her relations with him. Bhoja, in his Śṛngāra Prakāśa, as we shall see below, makes this second variety a separate Dūtī called *Chadmadūtī* *Mūdhadūtī*, the next, is the innocent girl-wife of the lover to whom the Parakīyā or the Veśyā is attached. *Bhāryādūtī* is one's own half-witted wife whom the lover employs as a messenger *Mūkadūtī* is of two kinds, Bālā the little girl and Paricārikā the servant, both of them moving about or going to the lover may be made to carry consciously or unconsciously a secret letter or sign of love hidden in the garland or ear-ornaments; in some later texts, the little girl who is innocent of matters of love (ajñāta-manmatha-vikāra bālā) is mentioned as a regular messenger. *Vātadūtī* is another unconscious messenger, who conveys an enigmatic utterance or a *double entendre* which the lover alone understands, here the Jayamangalā adds that according to the Bābhravīyas, even animals, birds, dolls and paintings could, in this manner, be employed as media of message Bhoja not only mentions birds etc., but adds four more to the eight Dūtīs mentioned by Vātsyāyana in this class

Of the opposite numbers on the male side, Vātsyāyana mentions an equal variety of accomplices In I 4 44-46, he speaks of persons described by the Jayamangalā as Upanāgarakas, the minor men about town, who attach themselves to the main Nāgarakas, the Nāyakas, and live by serving them in the advancement of their love-affairs. The chief among them, whom Vātsyāyana characterises in I. 4 47, as the ministers of war and peace between the courtezans and their lovers, are given by him as the *Pīthamarda*, *Viṭa* and *Vidūṣaka* The second and third, we have seen in Bharata too, but in Vātsyāyana, we miss Bharata's Ceta, but find instead a Pīthamarda. In I 5. 35-37, Vātsyāyana analyses these aids on three principles, friendship, qualities and occupation, *Sneha*, *Guna* and *Jāti*, all of which, together with the enumerations under each, are taken and amplified by Bhoja in his treatment of Dūtas in the Śṛngāra Prakāśa Here in sūtra 37, we have in addition to the Pīthamarda, Vita and Vidūsaka, the following miscellany drawn from avocations with which lovers in particular and men and women in general come into contact: *Rajaka* (washerman), *Nāpita* (barber)[1], *Mālākāra*, *Gāndhika* and *Saurika* (vendors of garlands, perfumes and wine), *Bhikṣuka* (mendicant), *Gopālaka* (cowherd), *Tāmbūlika* (vendor of betel) and *Sauvarnika* (gold-smith). In book V again devoted to courtezan-love, Vātsyāyana has occasion to revert to these aids and mentions (V. 1 8-9) besides those already enumerated in I. 5 37, *Ārakṣaka-puruṣas* (guards and policemen), *Dharmādhikaranasthas* (those employed in courts of justice), *Daivajñas* (astrologers), *Vikrāntāh Śūrāh* (soldiers and brave men of the city), *Samāna-vidyās* (those interested in the arts of music and dance practiced by courtezans) and *kalā-grāhins* (those learning these arts from them).

Rudrabhatta's Śṛngāratilaka mentions in II 65 the Kāru, Dāsī, Natī, Dhātrī, Prātiveśyā, Śilpinī, Bālā and Pravrajitā as friends who serve as accomplices for women and adds in the next verse their qualifications. Earlier, in I. 29-32, Rudrabhaṭṭa speaks of the accomplices of the hero, where we find the Pīthamarda with the Viṭa and the Vidūsaka, but the Ceta is not to be seen, their qualities are mentioned in I. 29, and their definitions are very briefly given in I 30-31, the Pīthamarda is here defined merely as an attendent on the lover and the beloved. Rudrata, who gives the same three male accomplices, says of Pīṭhamarda more definitely that he is an 'Anucara' of the hero. While Rudrabhaṭṭa mentions the female-accomplices under the heading helpful friends, Śakhī-janah, Dhanañjaya gives them as messengers, Dūtyah, and adds for the first time among such works, the Svayamdūtī (*Svam* ca—Daśarūpaka II. 29. *Svayam dūtī*—

1. For a prominent employment of the Nāpita, see Ksemendra's Samayamātṛkā, *Kāvyamālā* 10.

Avaloka). In II 8-9, Dhanañjaya also mentions the same three accomplices on the hero-side, the Vita, Vidūsaka and the Pīthamarda; it is to be noted that these are dealt with here definitely in relation to their appearance as characters in a play.

Bhoja devotes two full chapters of his Śrngāra Prakāśa to Dūtas, Dūtīs and their work (chs XXVIII, XXIX) and I have set forth in detail the information here in my *Bhoja's Śrngāra Prakāśa*, Vol I pp 54-57 These two chapters form an elaborate commentary on the Sūtras of Vātsyāyana on Dūtas, Dūtīs and Dūtakarman, and the Mālatīmādhava which closely follows Vātsyāyana, as it itself says expressly[1], is extensively reproduced here for illustration The three grounds of classification, Sneha, Guna and Jāti, given by Vātsyāyana are amplified by Bhoja into ten. *Jāti*,—God, demi-god, human being, monkey, parrot, *mina*, dove and swan, *Guna*,—qualities like heriditary ties, faithfulness, selflessness, etc , *Kriyā*,—associated in activities like playmate from childhood, grateful by reason of former help received, class-mate, one in similar situation and so on; *Dravya*,—different categories of persons like vendors of garland, betel, perfume and wine, the Pīthamarda, Vita, Vidūsaka, Pāsandins and friends in general, *Sambandha*, personal relationship like teacher, friend, pupil, servant, *oneself*, kinsman, son, and younger brother, *Artha* and *Prayojana*, the next two principles of classification, are subtley distinguished by Bhoja as an object to be sought after and brought into being and an already existent object the desire for which prompts activity, the classes under these two are not exactly persons serving as messengers but conditions or situations under which messengers have to act; these are, Anarthapratighāta, Sahārthatā, Prāpti, Pratāraṇa, Ānrnya, Kīrti and Prīti; Dayā, Sneha, Kutūhala, Abhiprāyopalambha, Pūrva Prārthanā, Anyataraprārthanā, Śīla and Sanghaisa, *Prayoga*,—*modus operandi*, open and secret, low and high, etc , *Yogyatā*, qualification and status and means employed It is here that Bhoja adds four more to the eight mentioned by Vātsyāyana in V. 4 44, Nisṛstārtha, Parimitārtha, Patrahāraka, Svayamdūtī, Mūkadūtī, Mūdhadūtī, Bhāryādūtī, Vātadūtī, *Chadmadūtī*, *Vyājadūti*, *Mantradūta* and *Tantradūta*; Chadmadūtī is, as already pointed out above, the second variety of Svayamdūtī mentioned by Vātsyāyana , (दूत्यच्छलेन अन्यामतिसन्धाय तस्यास्सन्देशकथनद्वारेण नायकं साधयेत्, ता वोपहन्यात् सा छद्मदूती p 495, Vol III, Madras Ms); the Vyājadūtī is said to adopt a veiled speech (an Anyāpadeśa or Vyājokti) for conveying the message (यान्यव्याजेनान्यमभिधत्ते सा व्याजदूती *ibid*) and is illustrated by the message of the courtezan in Mālatī's retinue in Act I of the Mālatīmādhava, in which the words referring to the Vakula garland signify really Mādhava himself, the Mantradūta and Tantradūta are persons of supernatural powers who help the lovers with their miracles (*ibid* p 496), the tenth principle is sex, *Strītva*, and refers to females like Īksanikā Bhiksukī, Sakhī, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpinī. On p 497, *ibid* a few minor varieties like the doctor and the priest, Vaidya and Vaidika are added, the total number of these messengers is given by Bhoja as 84

One of these eighty-four requires some special elucidation. Under Sambandha, the fifth class, Bhoja mentions Ātman which refers to the Nāyaka himself, and illustrates this Ātmadūta by Rāvaṇa approaching Sītā in the guise of a sage (आत्मा महर्षिवेषो रावणस्य सीताहरणे p 482, *ibid*). This would therefore correspond on the male side to the Svayamdūtī included among the messengers on the female side. It should also be noted that Bhoja does not separate the aids as those on the male side and those on the female side. The varieties resulting in the intermixture and inter-application of these ten principles are also worked out and illustrated by Bhoja. A large number of the qualities of messengers is then given with illustration. Twenty-four kinds of Dūta-karman are then

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1. See औद्धत्यमायोजितकामसूत्रम् I. 4 and at the end of the Miśra Viṣkambha in Act I. तान्निपुणं निसृष्टार्थदूतीकल्पः सूत्रयितव्यः ।

enumerated and illustrated in the latter part of ch XXVIII and the whole of the next chapter again is devoted solely to the further elaboration of the messenger's work Ch V. of Bhoja's shorter work is brief on this subject the Sarasvatīkanthābharana V 121 just mentions the inferior characters (hīna-pātras), Pīthamarda, Vidūsaka, Vita, Ceta and the Sakhīs, in their brief definitions and illustrations that follow on pp 601-604 (N S Press edn), we meet with the Pīthamarda, Vidūsaka, Vita, Ceta, and the Sakhī, the last classified into Sahajā, Pūrvajā and Āgantu, the equal, the elder and the occasional friend As in the Daśarūpaka, here too, these are dealt with as included in *dramatis personae*.

In most of the other works noticed previously under Nāyikā and Nāyaka, there is no special addition or omission to be noted on the subject of the accomplices of the hero and heroine The Pratāparudrīya (I 40 and 55) gives among the Nāyaka-sahāyas both the Pīthamarda and Ceta besides the Vita and the Vidūsaka, and among the Nāyikā-sahāyas, gives Svā or the Svayamdūtī The Sāhityadarpana also has the Svayamdūtī (III. 129) Of male accomplices, Viśvanātha mentions all the usual four (III 46) The only differeace in the Rasārnavasudhākara is that Singabhūpāla omits the Svā from the list of Dūtīs (p 37, TSS. edn)

The Rasamañjarī gives all the four male accomplices On the side of the Nāyikā, Bhānudatta mentions the friend and the messenger, Sakhī and Dūtī, separately and in general without any classification, but he devotes some attention to the different aspects of their work (karman).

Of the Vaisnava Ālankārikas of Bengal, Kavikarnapūra Gosvāmin adopts a different and general classification of the friends of Krsna and the Gopīs into four main kinds according to the intensity of friendship and intimacy (Preman and Narman). His Alankārakaustubha says that Krsna's aids are of four kinds, Sakhā, Priyasakhā, Narmasakhā and Priyanarmasakhā

साहायास्स्युस्सहचरास्ते भवन्ति चतुर्विधाः ।
सखायश्च प्रियसखाः तथा नर्मसखा अपि ॥
प्रियनर्मसखाश्चान्ये—

V 87-88

Similarly the female aids of the Nāyikās of Krsna are Sakhī, Priyasakhī, Narmasakhī and Priyanarmasakhī

—हृदयज्ञा सखी भवेत् ॥
छायेव यानुसरति सैव प्रियसखी स्मृता ।
सुरसे नर्मणि रता सैव नर्मसखी भवेत् ॥
न संकोच यया याति कान्तेन शयितोत्थिता ।
आत्मनो मूर्न्तिरन्येव प्रियनर्मसखी तु सा ॥ V 157-9

In his Ujjvalanīlamani, Rūpa Gosvāmin gives the male accomplices as five, adding to the four old ones, Vita, Ceta, Vidūsaka and Pīthamarda, the new one Priyanarmasakhā, the most friendly confidant illustrated by Subala of Gokula (pp 32-36). Of those on the side of the heroines, Rūpa mentions the Svayamdūtī and the Āptadūtī (p. 37), and among the latter, besides the usual Śilpakārī, Daivajñā, Sakhī etc, he adds the Vanadevatā or the sylvan deity as a special friend and aid in the case of Krsna's love-sports (pp. 126-145),[1] the Sakhī, Rūpa further elaborates (p 155ff), and speaks of a threefold classification of her into one attached more to Krsna, one attached more to Rādhā and one attached equally to both.

Following the Rasamānjarī, our Śrngāramañjarī gives the Sakhī and Dūtī separately, for, though the Sakhī may become a Dūtī, the two are functionally distinct (p 41).

1 See also S. K. De, 'the Bhakti-rasa-śāstra of Bengal Vaisnavism, *IHQ* VII. p. 679.

Among Dūtīs, our text first gives eight, *Dāsī* (servant), *Sakhī* (friend), *Kāru* (a women employed in some calling), *Dhātreyī* (nurse's daughter), *Prātiveśinī* (neighbour-woman), *Liṅginī* (one in disguise), *Śilpinī* (artiste like a painter or one dealing in art-wares like pictures) and *Svā* (the heroine herself who arranges for union with her lover) The text adds that the Āmoda on the Rasamañjarī mentions some other woman-accomplices too, the recluse woman (*Yoginī pravrajitā*), the little girl innocent of love (*ajñāta-manmatha-vikārā Bālā*), the omen-reader (*śakunajñāpikā Vipraśnikā*), the music and dance artiste (*gāna-naṭana-pāṭava-vatī Naṭī*), in fact, the Āmoda adds two more; the *Sairandhrī* who helps toilette and vendors of betels etc. (*Vikretrī tāmbūlakāriṇī-prabhṛtiḥ*) [1] The Śṛṅgāramañjarī then adds two more, the Vikretrī, given already in the Āmoda, and the *Śaṅkitā*, the Vikretrī refers to vendors of articles, four of whom are, according to the text, of special interest here, the vendors of glass (bangles etc), perfumes, gems and flowers, the Śaṅkitā is a special psychological type who hastens to the hero lest he should learn of the angry words of the heroine and get upset The text points out further that if the recluse, omen-reader and miscellaneous vendors are in those roles *in cognito* they will come under Liṅginī On the side of the Nāyaka, the Śṛṅgāramañjarī gives the four aids, Pīṭhamarda, Viṭa, Ceṭa and Vidūṣaka

Of the later works noticed above under Nāyaka-Nāyikā classification, the Mandāramaranda campū (P 86) gives a number of Sahāyas, the only minor addition here being the vendor of buttermilk (*takra-vikretrī*) The Rasacandrikā of the critical Viśveśvara briefly deals with the female accomplices by saying that the single type Kāru would comprehend all the possible varieties of women in different callings like the washerwoman (Kārupadam rajakyādiparam, p. 33); regarding the male accomplices, Viśveśvara has some remarks on the Pīṭhamarda which we shall notice shortly. The Śṛṅgārāmṛtalaharī of Sāmarāja deserves notice on this subject of Dūtīs, for it takes a critical and independent stand and says that the Dūtī-type called Svā or Svayamdūtī, referring to the heroine functioning as her own accomplice, which has been handed down from very early times, is not to be accepted, she is really a Nāyikā and not a Dūtī and it is the view of some that she is to be included in the Nāyikā-variety called *Vāg-vidagdhā.*

स्वयंदूत्यास्तु नायिकात्वेन सहायत्वाभावाद् वाग्विदग्धायामन्तर्भावात् । P. 142

Sāmarāja accepts only three kinds of accomplices, *Sakhī*, *Dūtī* and *Ceṭī* and says that the rest Dāsī etc are all included here

Before we take leave of this section, there are two points to which we must devote some attention Just as, in later times, the subject of Nāyaka-Nāyikās was separated from general treatises on poetics, dramaturgy or erotics, and special tracts arose dovoted exclusively to its elaborate treatment, a further step towards specialisation resulted in the production of a text solely devoted to the elaboration of the work of the accomplices in love In Kāvyamālā gucchaka XIII, pp 25-32 we have a text of this class called Dūtīkarmaprakāśa The author's name is printed in the heading as well as in the body of the text twice as Pandarī Vihvala [2] There is an editorial footnote saying that nothing is known of the author. I may state here that the author is none else than the famous musicologist, Puṇḍarīka Viṭṭhala, author of the Sadrāgacandrodaya, Nartananirṇaya etc It has already been known that this author signs himself in his works on music and dance as Karnāṭa-jātīya Puṇḍarīka Viṭṭhala, that he hailed from the Karṇāṭa country, that he was first in the court of Burhan Khan of the Farukhi family where he wrote his Ṣaḍrāgacandrodaya, then came under the patronage of Mādhavasiṃha and Mānasiṃha of Jaipur mentioned in his Rāgamañjarī, and through them got introduced to Akbar for whom he wrote the Nartananirṇaya, and that he flourished thus in the latter half of the 16th cent.

1 P. 494 Adyar Ms The Āmoda quotes here earlier Anuṣṭubh verses from a Sāhityadarpaṇa giving thirteen kinds of Dūtīs, but they are not from Viśvanātha's work.

2 The text as printed here shows corruptions and gaps.

A.D.[1] I have pointed out elsewhere[2] that, like some of the other musicologists, Pundarīka Viṭthala was also a writer in other branches of knowledge and in the Śīghrabodhinī Nāmamālā preserved in a manuscript in the Asiatic Society of Bengal, Calcutta, (Ms. no. G. 760, Des Cat. Vol. VI No 4709), we have a lexicon compiled by him. In this Dūtīkarmaprakāśa we have yet one more work of the same Pundarīka Viṭthala, as can be seen clearly from the following evidence The beginning words of the opening Mangala-śloka of the Dūtīkarmaprakāśa are identical with those in the Śīghrabodhinī nāmamālā गणेश भारती नत्वा । The colophon of the work runs इति कर्णाटजातीयदूतीकर्मप्रकाश: which is probably a scribal ellipsis for the fuller कर्णाटजातीयपुण्डरीकविट्ठल etc found at the end of all his other works Further, at the end of the treatment of the Dūtīs and at the beginning of the treatment of the aids of the Nāyaka, we have a verse here which informs us that the patron Burhan Khan, son of Faruki Tāja Khan, whose is mentioned in his Sadrāga-candrodaya, asked Viṭthala to compose this tract on the accomplices in love.

नरपतिचु(बु)रहा (खा)नः फारुकीती(ता)जसूनुः कविमतिनलिनीनां भासते बालभानुः ।
कविवर कुरु दूतीकर्मव(म)र्मप्रकाशं त्विति गदति कृतं तत्पण्डरी[3]विट्ठ(ट्ठ)लेन ॥ P. 31

In this tract, Pundarīka Vitthala clearly appears as using the Rasamañjarī of Bhānudatta. On the Nāyikā-side, the following additional female aids are mentioned by him. *Vicitravacanā*, an eloquent and capable advocate; *Gānavatī*, one that could sing the praise of the lover's qualities, *Prāsanginī*, one that happens to go to the lover's place on private work and is availed of to carry the love message also; *Skhalitā*, whose definition and illustration are not very clear, but who appears to refer to two kinds, the messenger who fails to bring about the union and is scolded later for the failure, and the messenger who is saved the mission by the sudden arrival of the lover on his own behalf; (both are Skhalitās, the former's mission having failed, the latter's not having come off at all), *Para-citta-viśesajñā*, the psychological expert who can understand others' mind well, who is the same as the Pratipatti-vicaksanā of Bharata, *Ceṣṭā-sanketa-kovidā*, an adept in employing and interpreting secret signals and symbols, and *Saucikī*, the tailor-woman Viṭthala's definition and illustration of Svayamdūtī are very weak, for these present her as the Nāyikā suggesting her feelings to the lover by a clever act or speech, which would explain how some writers, as noted above, suggested her inclusion in the Vāg-vidagdhā Nāyikā. Vesadhārinī is given as comprehending several guises and Manihārinī as the vendor of glass-bangles On the side of the hero, Vitthala gives the four well-known accomplices, Pīṭhamarda, Vita, Ceta and Vidūsaka

Among the accomplices noticed above, there are only three, one on the female side and two on the male side, about whom there is some difference of opinion among writers, which it is necessary to refer to in this historical and critical survey The former is the case of the Nāyikā herself becoming a messenger, Svayamdūtī or Svā, the meanings given to this term by Vātsyāyana and the later writers, as also the view of certain writers alluded to by Sāmarāja that she is really a variety of the Nāyikā and not of the Dūtī have all been touched upon already The latter, the two male-accomplices, are the Vita and the Pīthamarda. It has already been pointed out that the Pīthamarda is not to be seen in Bharata, that he is found in Vātsyāyana who omits Bharata's Ceṭa, and that while some of the earlier texts give Vātsyāyana's list of male-aids,

1. See my Later Sangita Literature, *Journal of the Madras Music Academy*, Vol. IV. p. 58; and P. K. Gode, *ibid*, Vols VI-VIII pp 119-126, Chronology of the Works of Puṇdarīka Vitthala.

2. See my Non-musical Works of Some Leading Music Writers, *Journal of the Madras Music Academy*, Vol. XX. p. 153.

3. The colophons in the ms. of the Śīghrabodhinī nāmamālā also read Pandarī(ka); so does a colophon in a BORI ms. of his Sadrāgacandrodaya, 646 (a) of 1899-1902; see Des. Cat. of the BORI Mss., XII. p. 393.

Pīthamarda, Viṭa and Vidūṣaka, later texts combine both Vātsyāyana and Bharata and give them as four including the Ceṭa. The Vidūṣaka is too well-known to need any special elucidation here. As already pointed out, the Ceṭa is an inferior character, of a servant's status; though obviously on a par with the very common Ceṭī on the female-side, the Ceṭa as such is very rare in drama, later texts which define him simply as 'sandhāna-kuśala', adept in bringing together or in making up the differences between the lovers, do not bring out his exact identity, we get a picture of him from Sthāvaraka in the Mṛcchakaṭika and the Ceṭa attending upon the Viṭa Śekharaka in Act III of the Nāgānanda. The Viṭa in the Nāgānanda is far more debased in conception than the one in the Mṛcchakaṭika. Earlier texts like the Śṛṅgāratilaka and the Daśarūpaka define the Viṭa as 'eka-vidya', one endowed with knowledge in one of the arts, गीतादिविद्याना मध्ये नायकोपयोगिनीनामेकस्या विद्याया वेदिता विटः—Avaloka, एक राजोपयोगि किञ्चिद् गीतादिषु मध्ये वेत्तीत्येकविद् विटो ज्ञेय इति—Nāṭyadarpaṇa, p 199. This does not give an adequate idea of the Viṭa. Our Śṛṅgāramañjarī is more correct when it defines him as a master of all arts and lores 'sakala-vidyā-pāraṅgata'. The meaning of the word Viṭa has on one side got debased as in the Nāgānanda, and on the other, generalised into a voluptuary. Śyāmilaka's Bhāṇa, the Pādatāḍitaka[1], glorifies him into a knight of love. For the exact conception of the Viṭa, however, we have to go to Vātsyāyana to whose text, Bhoja of all Ālaṅkārikas is nearer. Bhoja quotes Vātsyāyana's Sūtra itself on Viṭa in his Śṛṅgāra Prakāśa (p. 481, Vol III Madras Ms), and in his Sarasvatīkaṇṭhābharaṇa (p 603) he summarises the Kāmasūtra thus

मान्यः कलत्रवान् भुक्तविभवो गुणवान् विटः ।

The Viṭa was once a Nāgaraka and a hero (Nāyaka) himself when he was a man of means, he has his own permanent abode and family life in the city, a man of parts and greatly experienced in love affairs, he, having lost most of his own personal resources, has now attached himself to other Nāgarakas of means

भुक्तविभवस्तु गुणवान् सकलत्रो वेशे गोष्ठ्यां च बहुमतस्तदुपजीवी च विटः ।

Vātsyāyana I 4 45. His learning, wide culture, experience and capacity and above all his noble character and integrity, all stand enlivened before us in the Viṭa depicted by Śūdraka. He is therefore hardly the 'ekavidya' that some texts call him.[2]

The Pīthamarda was far less understood in later times. Works of dramaturgy so generalised his meaning as an accessory helpful to the main character that they called him the Patākā-nāyaka, hero of the subsidiary plot or episode in the play, and illustrated him by characters like Makaranda attached to Mādhava in the Mālatī-mādhava and Sugrīva attached to Rāma in the Rāmāyaṇa plays

पताकानायकस्त्वन्यः पीठमर्दो विचक्षणः ।
तस्यैवानुचरो भक्तः किञ्चिदूनश्च तद्गुणैः ॥ II 8 Daśarūpaka
यथा मालतीमाधवे मकरन्दः, रामायणे सुग्रीवः—Avaloka

So much so that Viśveśvara says that according to some writers, the Pīṭhamarda has nothing to do with love!

केचित्तु पीठमर्दस्यान्यत्रोपयोगो न शृङ्गारे। P 39, Rasacandrikā.

1. In the Caturbhāṇī, Dakṣiṇa Bhāratī Series, Madras, 1922, pp. 6-7. See also Īśvaradatta's Dhūrta-viṭa-saṃvāda in the same collection.

2. Probably 'eka-vidya' in the definition of Viṭa in these texts in due to some confusion with the word 'ekadeśavidya' at the begining of the Vidūṣaka-definition which immediately follows in Vātsyāyana; even 'ekadeśa-vidya' here means 'one capable of dabbling in all Vidyās', and not one proficient in one Vidyā only. (Vātsyāyana I. 4. 46 and Jayamangalā thereon).

Bhoja who reproduces Vātsyāyana in his Śrngāra Prakaśa on both the Vita and the Pīthamarda (p. 481, Vol. III Madras Ms), and remembers Vātsyāyana's Sūtra on the Vita in his Sarasvatīkaṇthābharana, has however the following on the Pīthamarda in his S K. Ā , which approaches more the conception in texts like the Daśarūpaka.

अमात्यादिरासनार्हः पाषण्डादिर्वा पीठमर्दः । तयोरमात्येषु माल्यवान् यथा * * * पाषण्डेषु भैरवानन्दो[1] * यथा * * । p 602

Other writers who do not consider the Pīthamarda in connection with the plot of the drama, but deal with him as forming part of the *milieu* of love intrigue, give yet only a vague definition of him Thus, while at one end texts like the Bhāvaprakāśa (p 94, line 5) and our Śrngāramañjarī (p 51) describe him as one pacifying the lovers when they fall out, at the other end the Śrngāratilaka, with greater vagueness, calls him simply one attached to the Nāyaka and Nāyikā (I 30) When the office of the Pīthamarda gets so generalised, some writers try to make a weak distinction between him and the Vita in the matter of bringing round a woman, the former employing his verbal dexterity and the latter, methods shown in the Kāmasāstra.

अन्ये तु पीठमर्दः स्वकल्पितवाग्भिः स्त्रियं समाधत्ते, विटस्तु कामशास्त्रोपायेनेत्याहुः । P 39, Rasacandrikā

Śāradātanaya thought about his name but by saying that the Pīṭhamarda was one who attended to his work seated on a seat before the Nāyaka,[2] he added nothing to our knowledge of this character. Working on the etymology of the word again, the Jain Abhidhānarājendra explains him as a scrambler for a seat in a gathering It is therefore necessary to enquire into the correct significance of Pīthamarda.

There is no specific character in the extant plays going by this name to guide us, as in the case of the Vita[3] Vātsyāyana depicts his distinct nature in I 4 44.

अविभवस्तु शरीरमात्रः मल्लिकाफेनकषायमात्रपरिच्छदः पूज्याद्देशादागतः कलासु विचक्षणः तदुपदेशेन गोष्ठ्यां वेशोचिते च वृत्ते साधयेदात्मानमिति पीठमर्दः ।

The Pīṭhamarda is distinguished from the Vita in that, unlike the latter who is a local man and has his own settled abode and family life, he is peripatetic and is an immigrant to the place from another reputed centre of learning and high life, and is devoid of a home or family of his own He is, like the Vita, proficient in all the arts, but is a regular teacher

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1 The Śrngāra Prakāśa mentions the Pāsandin, illustrated by Bhairavānanda of the Karpūramañjarī, separately, in addition to Vita, Vidūsaka, Pīthamarda etc Also the condition 'āsanārha' here "one deserving of a seat" is contradicted expressly by the Jayamangalā which says of him 'पीठिकाद्यासनं तु नार्हति'

2 पीठमध्यास्य पुरतः प्रयोक्ता नायकस्य यः । P. 94, Bhāvaprakāśa.

3. In the Mālavikāgnimitra, the Vidūsaka exclaims at the Parivrājikā अविहा अविहा ! उपस्थिता पीठमर्दिका पण्डितकौशिकी पुरस्कृत्य देवी । Act 1 13/14 This however does not mean that there was a female variety of this character called the Pīthamardikā As Kātavavema says, owing to similarity of function, the humorous Vidūsaka ascribes to her that designation : अत्र विदूषकः परिहासेन परिव्राजिकाया पण्डितकौशिक्या तद्धर्ममारोपयतीति मन्तव्यम् । In his Śrngāra Prakāśa, Bhoja illustrates the Pīthamarda in the following obscure and possibly corrupt words :

पीठमर्दो दन्तकः शूद्रवत्सस्य कामसेनाविप्रलम्भे । P. 482, Vol. III. Mad. Ms.

A Pīthamarda named Dardaraka is mentioned in Śūdraka's Bhāna, Padmaprābhṛtaka (p. 6. Caturbhānī). In the Mahābhārata, IV. 22. 33, Kīcakavadhaparvan (see Gujarathi Printing Press edn.), we have रथिनः पीठमर्दाश्च where all the commentators, Nīlakaṇtha, Arjunamiśra, Caturbhuja and Sarvajña Nārāyana quote the Medinī 'पीठमर्दोऽतिदुष्टे स्यान् नायकस्य प्रियेऽपि च' and take him generally as a favourite of the hero.

of these arts to the courtezans and one who lives by this calling. Bereft of personal resources, he carries no effects beyond his own person and three objects which are essential and characteristic of him These three things which exhaust his portable luggage and which Vātsyāyana gives as *Mallikā, Phena* and *Kasāya* form a puzzle The Mallikā which is the same as the Pītha that composes his name Pīthamarda and is the symbol of his profession as an art-teacher, is probably a kind of collapsible seat which he carries about hanging on his back The other two, Phena and Kasāya are two medicinal or toilette appliances, two powders, with which, as one still having his sexual craving, he rubbed his shanks and thighs to maintain their strength and lightness [1]

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1 The Jayamangalā on the Kāmasūtras explains that Mallikā is Dandāsanikā, that it supports him, and that it hangs on his back मल्लिका दण्डासानका, शरीरधारणात्पूर्वनागरकाचार्यैः सकेतिता । 'मल मल्ल धारणे' इति धातुपाठात् । सा तस्य पृष्ठत एवासनार्थं भ्राम्यते । Regarding the two other things carried by him, Phena and Kasāya, the Jayamangalā shows clearly that they are two medicinal or toilette materials used for rubbing the shanks or thighs with प्रवृत्तविषयेच्छत्वाच्च जङ्घाघर्षणार्थं फेनककषायाविति । Of Phenaka we get an idea earlier also in Vātsyāyana's description of the Nāgaraka's routine, Nāgaraka-vrtta, I 4 17, where Vātsyāyana says that he should have bath daily, massage once in two days and Phenaka every third day (तृतीयः फेनकः), here again the Jayamangalā explains that Phenaka is to be applied to the shanks or thighs lest they should become rough.

तृतीयेऽहनि जघयो फेनको देयस्स्यात् । द्विदिनान्तरित इत्यर्थ. । अन्यथा ऊर्ध्वे जघे कर्कशे स्याताम् ।

There are two obvious meanings that easily suggest themselves, something producing Phena or froth, an ancient counterpart of the modern soap, and Samudraphena or cuttlefish bone. H. C. Chakladar (*Studies in Vātsyāyana's Kāma Sūtra*, Greater India Society, Calcutta, 1929. Pp 146, 153), takes it in the former sense and R. Schmidt, (*Das Kāmasūtra*, Leipzig, 1900) in the latter Phenaka, exactly as meant by Vātsyāyana, does occur in Suśruta, Cikitsāsthāna, ch 23, among preventive measures, anāgatābādha-pratisedha, where Suśruta details the daily routine of healthy habits; here (verse 54-55), in the midst of various kinds of massage, Utsādana, Udvartana and Udgharsana, the last meaning rubbing is said to include Phenaka. उद्घर्षण तु विज्ञेय कण्डूकोठानिलापहम् । ऊर्वोस्सञ्जनयत्याशु फेनकः स्थैर्यलाघवे ।। There is no doubt that this is what Vātsyāyana refers to, but the text, the commentators, editors and translators of Suśruta do not help us to get at a conclusive meaning for Phenaka. From the text itself and Dalhana's commentary, we are not able to determine if Phenaka is an act, a variety of Udgharsana or rubbing, or the material with which such a rubbing is done An editorial footnote here in the second revised N S Press edn with Dalhana's commentary (1931) identifies Phenaka as the material Samudraphena Quoting the same line from Suśruta, the Śabdakalpadruma says that it is an act like rubbing—गात्रमार्जनादिवत्क्रियाविशेषः । Kaviraj Kunjalal Bhisagratna says in his translation of Suśruta (Vol 2 p 487) "Phenaka is a kind of friction (Udgharsana) of the body with small wooden rollers!" We have to ignore the naive gloss of Bhāskara Nrsimha Śāstrin on the Kāmasūtras (in Ms, Madras D 3912) which says that Phenaka is an ornament अलङ्कारविशेषः । From all this it appears reasonable to suppose that Phenaka is Samudraphena and its powder with which the shanks or thighs were rubbed to ensure their strength and lightness, and the rubbing itself thereby came to be called Phenaka. Kasāya, occuring along with it, in the same act, is evidently another powder, powder is a well-known meaning of Kasāya, and Chakladar's 'piece of dyed cloth' and Schmidt's 'brown red cloth' do not seem to be justified. Mallikā is indeed the most essential emblem of the Pīthamarda, on the face of it, the Jayamangalā's explanation seems to suggest a collapsible or at least a peculiar kind of portable seat carried about by him Schmidt and Chakladar take it so, as 'a peculiar seat' or 'a folding chair'. But it appears to me that it is not so easy of interpretation, it is the same 'seat' which composes his name Pītha-marda, the Jayamangalā says: स पीठमर्द उपदेशदानेऽधिकृतत्वान् मल्लिकाख्य पीठं मृद्नातीति कृत्वा । It is a pity that we do not have more helpful materials to reconstruct this very interesting and inevitable personality in the *milieu* of ancient Indian love.

Some Unpublished Works on the Subject

The subject of Nāyaka-Nāyikā classification attained, as already noted, great popularity in later times Wide as the foregone survey is, it does not take into consideration the literature on this subject which is still in manuscript. The printed works on this subject reviewed above make sometimes references to views which are not traceable in the extant printed literature, and these have evidently to be looked for in works of this class which have not yet seen the light of print, or which have not even been traced in manuscripts like the Vilāsaratnākara and Nāyikābhūsana cited in the Āmoda and the Śṛngāramañjarī. The manuscript literature on this subject comprises four classes of works, comprehensive treatises on poetics and dramaturgy, exclusive treatises on Rasas and Śṛngāra in particular, and separate works dealing only with the subject of Nāyaka-Nāyikā classification I therefore append to the above-given survey a list of works in manuscript which are known to deal with our subject The list is naturally not exhaustive, and includes only such works as are described in some of the Descriptive Catalogues of manuscripts which give adequate extracts and indication of contents

Śṛngāramañjarī of Ajitasena—Madras Government Oriental Mss Library, D No. 12957.

Nāyikāvarnana by Rāmaśarman—*Ibid.* D No. 12901, 49 verses

Laksanadīpikā or Padārthadīpikā by Gauranārya—*Ibid* D Nos 1494, 12951. Ch 6 here is Nāyikā-nirūpana.

Śṛngārasāra by Venkatanārāyaṇa Dīksita—*Ibid* D. Nos. 12958-9 Ch. 2 here is Nāyikā-nāyaka-laksana-vibhāga.

Alankāraśirobhūsana—*Ibid* R. No 168 The last ch (10th) here is on Nāyaka-Nāyikā-bheda.

Rasakalikā—Madras Government Oriental Mss Library R No 2241. One chapter is devoted to Nāyikā-nirūpana.

Rasataranginī of Rāmānanda, son of Devanātha—Ibid R No 2307. Here chs 1-6 deal with the Nāyikā-Nāyaka varieties. 1st-Svīya, 2nd Parakīyā; 3rd Sāmānyā and her 16 varieties, 4th the 8 Nāyikās, 5th Dūtīs and Sakhīs, 6th Nāyakas.

Kāvyollāsa by Nīlakaṇṭha—*Ibid* R No 2422 Opening ch here is on Nāyaka-Nāyikā-bheda.

Kavicintāmani by Gopīnātha kavibhūsana—*Ibid* R 2925 5th ch here is on Nāyaka-Nāyikās

Rasikarasāyana—*Ibid.* R 5251 3rd ch here is Nāyikāprakarana Quotes Daśarūpaka, Bhāvaprakāśa, and Pratāparudrīya

Śṛngāramañjarī—Adyar Library, II p. 38b (23 G 18)

Rasabindu—Bhandarkar Oriental Research Institute, 703 of 1891-95, Des. Cat. XII 212 p 241 A Caitanya sect work which names particular Nāyikās of Krsna and identifies their type, e.g Lalitā-Khanditā, Viśākhā-Svādhīnabhartrkā and so on.

Rasadīrghikā—B O R. I—336 of 1814-86. Des Cat XII 210 p. 243: Nāyikā-bheda-varnana.

Kalyānakallola by Giridhara, patronised by Kalyānadāsa, son of Todaramalla. —Royal Asiatic Society of Bengal, 4932, first two chs. here on Nāyikās

Caturacintāmani by Gangādhara miśra, son of Sandohamiśra—R.A.S.B. 4934. chs. 2-6 here on Nāyikās.

Rasacandra of Ghāsīrāma of Gautama vamśa Composed in 1696 A.D.—India Office, 1210 (pp 352-3). Seems to follow the Rasamañjarī.

Śṛngārasaranī (or Śr sarasī) by Citradhara Quotes the Sāhityadarpana —I O. 1241 Des Cat of Mss in Mithilā, Vol II No 51

Ādipurāna— I O 3335 On the story of Krsna and his sports and on Rādhā. Chs 42, 43 and 44 here are repectively Nāyaka-bheda-varnana, Nāyikā-bhede Svakīyā-bheda-varnana and Vividha-nāyikā-varnana

Krsnavijaya by Rāmacandra, son of Vaikunthapati, a Mādhva writer —I. O 5233-4 Has a Nāyaka-Nāyikā-prakarana

I O 5262—A Fragment of 5 leaves devoted to Nāyikā-bhedas.

Caturacūdāmani by Dāsirāja, son of Simharāja of the Kshatrī Śankaravāra Family — Des Cat of Mss in Mithilā, Vol II No. 26

Śrngārasarasī by Bhāvamiśra —*Ibid* No 50 Des Cat of Skt Mss in the Calcutta Skt College, Vol VII No 43 — Strīnam bhedāh, tallaksanāni

As pointed out elsewhere in this Introduction and in the footnotes to the text here, the commentaries on the Rasamañjarī, like those of Ananta Pandita and Gurujālaśāyi Pandita refer, with or without mention of source, to a large variety of views on this subject From the citations in the commentaries on the Amaruśataka, extracts from which are given in Richard Simon's edition of the Amaruśataka, (Kiel, 1893) we come to know of some rare views on this subject Thus Ravicandra quotes in his comments on Amaru 18 (p 66, Simon's edn) a work called Kavikanthahāra, and a type of Nāyaka called Vidagdha defied in it, the same commentator gives also the definition of the Nāyaka-type called Catura (P 132) Kokasambhava says on verse 14 (P 63) that there are three types of Nāyakas called Grāmya, Anyāsakta and Kautukī, and speaks of three of the more commonly known Nāyakas, Daksina, Śaṭha and Dhrsta as subvarieties of the second type Anyāsakta; similarly under verse 15 (P. 64), he gives a new threefold classification of Nāyikās to be approached by Viṭas.

P. 63. त्रिविधो नायकः ग्राम्योऽन्यासक्तः कौतुकी च । अन्यासक्तस्तु त्रिविधः दक्षिणः शठो धृष्टश्च ।

P 64. त्रिविधा हि नायिका विटगम्या भवति - अप्रियप्रिया, अन्यसक्तप्रिया, लुब्धा च ।

Nāyaka-Nāyikās in Poems and Plays

Hitherto we have been taking note of the varieties of Nāyaka and Nāyikā as dealt with in theoretical treatises in the field of poetics, dramaturgy and erotics We shall now make a brief reference to the works of the poets themselves, poems and dramas, where these varieties are presupposed, mentioned by name or illustrated That these classes were known to Kālidāsa is clear In Act III of the Vikramorvaśīya, he introduces Ūrvaśī as an Abhisārikā, mentioning her as such both in the stage-direction and the dialogue The picture of the Yaksī painted by him in the Meghasandeśa is that of a Prositabhartrkā Express indication of Irāvatī in his Mālavikāgnimitra being the Khanditā type is also to be had, in the same play, the hero type Daksina, and the Śatha too, are named The Khanditā is mentioned in Raghuvamśa V 67 and IX 38 The love-aid Vidūsaka is too common in the plays to need any special notice Bhāsa's Svapna-vāsavadatta features Vāsavadattā as a Prositabhartṛkā, this designation being expressly mentioned there Viśākhadatta's lost romance on the Udayana-story, the Abhisārikā-vañcitaka, as the name itself shows, features the Abhisārikā-type A Sankīrna-Prakarana, by definition, features a Sāmānyā Nāyikā, and in the leading specimen of this class, the Mrcchakatika, we have not only this class of heroine, but also the love-aids called Vita and Ceta In Bhavabhūti's Prakarana, as already noted, it is said in so many words that phases of love as formulated in the Kāmasūtras will be illustrated In Prahasanas and Bhāṇas especially, authors get greater scope to present varieties of both Sāmānyā and Parakīyā classes, as well as the Vaiśika class of heroes, and categories of characters among whom we can recognise several of the accomplices, of either sex, mentioned in the texts as helpful aids in love-affairs.

The four Bhānas in the Caturbhānī collection are rich in illustrative material relevant to the subject of our study here, Śūdraka's Padmaprābhṛtaka, besides men-

tioning such characters as Pīthamarda, Vita, Śākyabhikṣukī, Mālākāradārikā, and the friend of the type Sahapāmsukrīdita given by Vātsyāyana (p 24, Caturbhāṇī edn), describes a series of courtezans in different situations, whom we can identify as Proṣita-bhartṛkā (Kumudvatī, p 18), Kalahāntaritā (Śonadāsī, pp 20-21), and Vāsakasajjikā (Magadhasundarī, p 22) Greater theoretical consciousness characterises Īśvaradatta's Dhūrta-vita-samvāda apart from occurrence here of Mānavatī, Praṇaya-kalaha, Abhisāra etc, we have specific discussions as to whether a Sāmānyā Nāyikā has real love or not (pp 14-15, Caturbhāṇī edn), the relative efficacy of the various means of bringing a lady's Māna to an end (Mānāpanodanopāyas, pp 16-17), and the many points on which aspects of love differ in the case of a Veśyā from those of a Kula-vadhū In Vararuci's Ubhayābhisārikā, the phase of love showing the Kalahāntaritā, and the help of inter-mediaries like the Viṭa and the Paricāraka (Ceta) (p 2) are depicted, not only a Pari-vrājikā, but an eunuch, Tṛtīyā Prakṛti, held as a Nāyikā-type by some according to Vātsyāyana (I 5 27) is also introduced (See above, p 18). Above all, making both the hero and the heroine go after each other (Abhisāra), (p 14), which gives the title to the piece (Ubhayābhisārika), this Bhāṇa seems to lend support to those theorists who hold two varieties of the Abhisārikā, the Nāyikā who goes to meet the lover and she who makes the lover go to herself While presenting the same *milieu* of courtezan-love, the Pādatāḍitaka of Syāmilaka may be taken as a special glorification of the character called Vita and his role

Of poetical works, Hāla's Gāthāsaptaśatī leads both by chronology and importance It is a storehouse of verses depicting a large variety of moods, situations and characters in love, and forms thus appropriate illustrative literature for our subject. As has been shown in the Introduction to its 1933 edition issued by the Nirnaya Sagar Press, as also in the footnotes in the Amaruśataka published by same Press, some of the verses of the Amaruśataka are directly based on verses in this Prākrt collection, further, Hāla's Saptaśatī formed the basis not only of the Hindi *Satsais* of Tulasīdās (died 1623) and Biharilal (*C.* 1603-1663), but, in the field of Sanskrit itself, of the Āryāsaptaśatī of Govardhana (12th cent. A D) The commentators on Hāla's collection, Sādhāranadeva and Gangādhara have classified its seven hundred verses under different subject-heads, in the classification of the former,[1] only a few subject-heads bear direct reference to the types of Nāyikās, for instance Māninī, Bhavisyadvirahiṇī, Asatī, Satī and Kulavadhū and Veśyā, while a few refer mainly to the Nāyaka (*e g* Virahin), the love-messengers and their work (*e g* Sandeśa, Dūtī, Sakhī-samāśvāsa) and moods and situations in love such as Gotraskhalana which may lead to the types Khaṇḍitā etc. Similar subject-heads are also to be seen in Gangādhara's vrajyā-classification

An independent examination of these Prākṛt verses shows that while it is not probably true that all of them were written from the point of view of love and the love-contexts assigned to some categories of these verses by commentators like Gangādhara may only be arbitrary, the majority of them are love-verses, and do betray a knowledge of the classification of Nāyikās and the nomenclature pertaining thereto A few of the type-names expressly occur in the verses, a few occur in synonymous form; and with regard to some more, it may be said the verses presuppose or foreshadow some of the distinctions that were later clearly recognised Apt illustrations for most of the varieties which rhetoricians later ramified can be found here. Śingabhūpala mentions the Saptaśatī as containing illustrative material especially for the Parakīyā-Nāyikā (R. A S. P. 109).

An analysis of the Saptaśatī shows that the theme of the Prositapatikā in all its varieties claims the greatest attention of the poets in this collection. The Nāyaka-variety called Prosita, and the situation called Pravāsa form the emphasis in some verses, the former in I. 17. II. 29. III. 22. 61 83 IV 76 V. 43 65 66 85 VI. 21. 39. 94 and the

1. *See* Intro. to the 1889 N.S. Press edn.

latter in II 11 43. In most of the other verses in this class (I 29 39 66. 70 98 III. 6 8 22 83 VI 15 76 V 43 53 VI. 38 40 65 65 85 VII. 16 21 39 73. 94), the picture is of the Nāyikā separated thus by Pravāsa, referred to either by the name Pathika-jāyā or by the more common name Prosita-patikā, which is adopted in Nāyikā-classification, occasionally she is referred to also as Gata-patikā (IV. 22 V 93), a name found in the Śrngāratilaka (I 82). In I 66, 39, 98 etc the verse itself mentions the name Prosita-patikā what is more interesting is that quite a large number of verses in this class depict the tender and most appealing situation of the lover about to leave and the beloved in the pang of impending separation, which later came to be formulated as a subdivision called Pravatsyat-patikā (I 46 47 II 11 43 61 VI 2 86); the verse I. 47 uses for the Nāyikā here the designation Bhavisyat-pathikā. Still more interesting it is to find in verse V 100 an exact illustration of the case in which the Nāyaka cancels his journey on seeing the Nāyikā's sorrow, a case recognised later as a subvariety called Vigalita-prasthāna-patikā (see Śrngāramañjarī pp. 34 35) VI. 37 depicts the lover on journey returning, which is the later Avasita-pravāsa-patikā, which some included in Prositapatikā, but which our Śrngāramañjarī argues (pp 16-17) should be included in the Vāsakasajjikā The next Nāyikā-type figuring frequently in these verses is the Parakīyā-variety called Kulatā, Asatī or Jārinī, with whom Singabhūpāla prominently associates the Saptaśatī (I 94 II 3 4 9 71 75 III 28 31 32 40 94 95 97 VI 1 18 50 65 V. 15 16 17 61 VI 24 49 VII 16 61 62 93) The verse IV 1 answers exactly to the subvaritety called Patīvañcanānipuna later recognised, and its illustration in the Śrṅgāra-mañjarī (p 11 verse 58) bears very close likeness with above noted Saptaśatī-verse. The situation of Māna, which gives scope to the poets to introduce the pacifying lover and the Dūtī comes next in importance in the Saptaśatī, the Māninī figuring here is the Mānavatī coming under the Khanditā-type (I 11 87 88 II. 8 29 IV 9 IV 14 68 74 90 V 32 65, VI 21 22 VII 59. 75) Of verses portraying the several methods of removing the Māna (Māna-vinoda-upāyas), the lover falling at the feet of the beloved (pādapatana) is illustrated by II 8 IV 90 V 32 65 (Rabhasa-cumbita), Gotra-skhalana which is one of the causes of Māna is found in IV 43 V 40 52 96 Besides, Khaṇḍitā in general is delineated also in I. 32. 90 II 26 79 82 IV 74 V. 51 52 VII. 53. 57. Another Nāyikā who gets a number of verses is the Vadhū who is the Svīyā of the texts and she is mostly presented as the Navavadhū or the Navodhā Mugdhā of the texts (I 15 55 III. 40 90 92 93 VI 25 VII 44 45 46 47. 83) Viraha and Virahotkanthitā claim a few verses (I 50 II. 78. VI 33 VII 9. 58 68), Kalahāntaritā is shown in I 10 66 85 II 63 81 IV 89 VI 39, its Praṇaya-kalaha variety is seen in I. 27, VII 99 depicts Krtaka or feigned Kalaha Veśyā or Sāmānyā of the texts may be seen in II 56 74 V 74 Abhisārikā is described in III 49 and IV 13 I 39 portrays the Svādhīnapatikā, the former verse using the words constituting this type-name II 2 refers to Vipralabdhā, II. 98 and VII 43 to Parakīyā Kanyā II 19 on 'yauvanonmattā', II 73 on Saubhāgyagarvitā, and IV 97 on Prema-garvitā come under the Vakrokti-garvitā class (see Śrngaramañjarī, pp. 29-32) I. 86 describing Tāḍana or the beating of the lover by the beloved is on the type Adhīrā.

The Vajjālaggam (*Bib. Ind* edn) which is another collection of Prākrt gāthās has similar and also common verses, some of its sections are on the following Māna, Pravāsa, Viraha, Satī, Asatī, Veśyā and Dūtī

The next important work which is of illustrative value for our subject of Nāyaka-Nāyikā classification is the Amaruśataka It is very difficult to identity exactly the particular Nāyikā-variety in each of the century of verses ascribed to Amaruka. As can be seen from the table given below, the commentators themselves do not agree in their Nāyaka-Nāyikā-identifications in these verses Vemabhūpāla who is most regular among the commentators to specify Nāyaka-Nāyikās and who mentions this determination of the Nāyaka-Nāyikā-bheda as one of the objects of his commentary, expressly says in his

comments on 4, Sandaṣṭādharā etc that there is no question of the Nāyaka-Nāyikā variety here, under 5, Alasavalitaiḥ, he cites the different identifications of the Nāyikā proposed by other commentators The differences are sometimes between a main class and a subvariety thereof, where a Nāyikā type is to be fully characterised by the application of both the general classification, with its subclasses, and the Avasthā-classification, one commentator may mention only one aspect, while another, without giving rise to any contradiction, mention another aspect All these being excepted, we still find that sometimes commentators make mutually contradictory identifications

An independent analysis of the Amaruśataka shows a preponderance of the Mānavatī type in which an erring lover, the lady in slight or strong Māna, the pleading messenger, are all again and again portrayed by the poet Next in frequency is the lady whose lover is to go or is going or is gone on travel, Pravatsyat- or Pravasat-or Prosita-patikā, verses 10, 12, 35, 61 and 85 (N S Press edn) present the Pravatsyat-patikā, 62 answers exactly to the subvariety Vigalita-pravāsa-patikā recognised later, 88 would answer similarly to the Avasita-pravāsa-patikā or Āgatapatikā formulated later It is not as if all the verses bear an emphasis on the Nāyikā, in some the Nāyaka is the centre of attention, in some the role played by the messenger or friend

That by the ninth century the Amaruka verses had attained great celebrity is known from Ānandavardhana's citations of them and reference to them in terms of high praise Earlier than all the commentators, Dhanika cites as illustrations, mostly with mention of the name Amaruka, a number of these verses in his Daśarūpakāvaloka in this same context of Nāyikā varieties

Bāle nātha—	Madhyā Dhīrādhīrā
Kānte talpam—	(Rata) Pragalbhā (anon)
Kvacit tāmbūlāktah—	,, ,,
Ekatrāsana—	Sāvahitthādarā Dhīrā Pragalbhā.
Āyastā kalaham—	Ratau udāsīnā (anon)
Kopāt komala—	Adhīrā Pragalbhā
Drstvaikāsana—	Jyesthā & Kanisthā
Niśśvāsā vadanam	Kalahāntaritā
Ādrstiprasarāt	Proṣitapriyā
Urasi nihitah	Abhisārikā
Praharaviratau	Bhavat-pravāsa or Gacchat-pravāsa
Deśaih antaritā	,, ,,
Kopo yatra	Dhīrādhīrā Pragalbhā
Na jāne sammukhāyāte	(Bhāva) Pragalbhā (anon)
Lāksālaksma	Dhrsta-Nāyaka
Smaranavanadī—	Madhyā (anon)

Richard Simon gives in his edition of the poem (Kiel, 1893) extracts from several commentators and I append here a table of the Nāyaka-Nāyikā identifications according to these different commentators.

		Vema.	*Arjuna*	*Ravicandra.*	*Kokasambhava.*	*Rāma-rudra*	*Rāmā-nanda-nātha.*	*Rudrama-deva.*
3	Ālolām		Pragalbhā.					
4	Samdastādhara			Śatha.	Mānavatī.	Māninī Śatha		
5	Alasavalitaiḥ	Parakīyā, not Svīyā Madhyā as some say; the address 'Mugdhe' is to be understood euphemistically.	Parakīyā-Mugdhā.				Parakīyā or Svīyā.	
6	Angulyagra	Svīyā-Madhyā. Śaṭha.	Mānavatī.	Guru-mānavatī.	Kalahāntaritā-Madhyā.			
7	Datto'syāḥ	" "	"		Kalahāntaritā-Dhīrā-Madhyā.	Mānavatī-Navodhā		
8	Likhannāste	" "	"		Kalahāntaritā. Daksiṇa.			
9	Nāryo mugdha	Svīyā-Madhyā-Dhīrā-Kalahān-taritā. Śaṭha.			Kalahāntaritā.			
10	Kopāt komala	Svīyā - Pragal-bhā-Adhīrā. Dhṛsta.	Adhīrā Pragalbhā Īrsyāmanāvatī. Śaṭha.	Mānavatī-Adhīrā. Śaṭha.		Mānavatī Adhīrā.	Svīyā-Pragalbhā-Adhīrā.	
11	Yātāḥ kim	Svīyā - Pragal-bhā. Anukūla.	(Vigalita-pravāsa-patikā).	Proṣita-bhartṛkā.	Dhīrā Pravatsyat-Patikā.	Proṣita-bhartṛkā.		
12	Tadvaktrā-	Svīyā-Mugdhā. Śaṭha.	Svādhīnapatikā.					

		Vema.	*Arjuna.*	*Ravicandra*	*Kokasambhava.*	*Rāma-rudra*	*Rāmāna-ndanātha.*	*Rudra-madeva.*
13	Prahara	Svīyā-Mugdhā Anukūla.	Mugdhā	Pravatsyat-bhartṛkā-Mugdhā.	Mugdhā-Prosita-patıkā. Anukūla.	Pravatsyat-Patikā.		
14	Katham apı	Svīyā-Madhyā-Kalahāntarıtā.	(Pranaya-) Kalahāntarıtā.	Kalahāntaritā.		Kalahān-tarıtā.		
15	Dampatyoh	Svīyā-Pragal-bhā Anukula.		Mugdhā.	Svādhīna-patıkā			
16	Ajñānena	Svīyā-Dhīrā-Pragalbhā-Khandıtā. Dhrsta.	Mānavatī	Dhīrā-Khandıtā.		Khandıtā		
17	Ekatrāsana	Svīyā-Dhīrā-Pragalbhā Śatha.	Pragalbhā Sāvahıtthādarā	Dhīrā	Pragalbhā.			
18	Drstvaıkāsana	2 Svīyā Nāyıkās, one Mugdhā, another Madhyā or Pragalbhā.		latter Nāyikā Jyesthā. Vıdagdhā	Jyesthā-Kanısthā Daksına.			
19	Caraṇa-patana	Svīyā-Mugdhā-Kalahāntarıtā	Kalahāntarıtā	Kalahāntaritā.				
20	Kāñcyā gāḍha	Svīyā-Madhyā.		Mānavatī.				
21	Ekasmin śayane parāṅmukha	Svīyā Madhyā or Pragalbhā.		Mānavatī.	Svīyā-Prauḍhā. Anukūla.			

		Vema.	*Arjuna.*	*Ravicandra.*	*Kokasambhava.*	*Rāma-rudra.*	*Rāmā-nanda-nātha.*	*Rudra-madeva.*
22	Paśyāmo mayi	Svīyā-Mugdhā. Anukūla.	Mugdhā-Pranaya-mānavatī.					
23	Ekasmin śayane vipakṣa	Svīyā-Madhyā. Dakṣiṇa.	Mugdhā-Īrsyā-mānavatī. (Mrdu-māna). Śatha.		Daksina.			
24	Tasyās sāndra	Svīyā-Madhyā.	Dhrsta.		Khanditā			
25	Tvam mugdhākṣi	Svīyā-Mugdhā Anukūla	Madhyā.	Mānavatī.	Svādhīna-patikā.			
26	Bhrūbhaṅge	Svīyā-Mugdhā (or Madhyā).						
27	Prāṇeśapranayā-(Sā patyuh prath-mā-)	Svīyā-Mugdhā. Anukūla.		Mugdhā-Mānavatī.	Mugdhā-Navodhā.	Mugdhā-Mānavatī.		Mugdhā.
28	Bhavatu viditam	Svīyā-Dhīrā	Dhīrā.	Madhyā-Mānavatī.			Svīyā-Dhīrā-Pragalbhā.	Pravatsyat-patikā.
29	Urasi nihitah	Vāsakasajjikā Dakṣiṇa.	Svairiṇī.	Sāmānyā-Abhisārikā.		Sāmānyā-Abhisārikā.	Svīyā-Madhyā. earlier Vāsaka-sajjikā.	
30	Prātaḥ prātar	Svīyā-Dhīrā-Pragalbhā.	Khaṇḍitā	Khaṇḍitā.	Khaṇḍitā	Khaṇḍitā.	Svīyā-Dhīrā-Pragalbhā-Khaṇḍitā.	Khaṇḍitā.

		Vema.	*Arjuna.*	*Ravicandra.*	*Kakasambhava.*	*Rāma-rudra.*	*Rāmā-nanda-natha.*	*Rudra-madeva*
31	Prasthānam valayaiḥ	Svīyā-Madhyā or Pragalbhā. Anukūla.	Bhāvi-prosita-bhartṛkā.	Proṣita-bhartṛkā.		Prosita-bhartṛkā.		Prosita-bhartrkā. (Bhāvi-)
32	Supto'yam sakhi	Svīyā-Madhyā. Anukūla.		Ḍhūrta.	Mugdhā.			
33	Kopa yatra	Svīyā-Dhīrā-Pragalbhā-Khanditā. Dhrsṭa.	Dhīrādhīrā-Pragalbhā or Madhyā.					
34	Sutanu jahihi	Svīyā-Madhyā or Pragalbhā.		Mugdhā-Mānavatī.	Mānavatī.	Mugdhā-Māṇavatī		
35	Gādhālingana-	Parakīyā-Kanyā	Mānavatī.	Pragalbhā.		Pragalbhā	Parakīyā-Kanyā as per Vema; or Svīyā Mugdhā	
36	Patālagne	Svīyā-Mugdhā Anukūla.	Mugdhā.	Mugdhā.	Mugdhā (Navodhā).			
37	Ñāpeto'nunoyena	Svīyā-Madhyā			Mānavatī			
38	Gate premāveśe	Sādhāranī		Prosita-bhartrkā.		Prosita-bhartrkā (Āgata-patikā)		
39	Ciravirahiṇoh	Svīyā-Madhyā						
40	Dīrghā vandana-	,,	Vāsakasajjikā.			(,,		
41	Kānte sāgasi	,,		Śaṭha.			Svīyā-Pragalbhā	

		Vema	Arjuna.	Ravicandra.	Kakasambhava	Rama-rudra.	Rāmā nanda-nātha	Rudrama-deva.
42	Āśankya praṇa-tim	Svīyā-Pragabhā.]	Mānavatī.	Dhīrā.		Dhīrā-Mānavatī		Mānavatī.
43	Sā yāvanti	Svīyā-Mugdhā.						
44	Dūrād utsukam	Svīyā-Madhyā Pragalbhā.		(Madhya-mānā). Dhūrta.		(Madhya-mānā) Dhṛṣta		
45	Angānām	Svīyā-Madhyā-Virahotkanṭhitā		Vipralabdhā.				Mānavatī.
46	Rātrau vāri-	says that the Nāyikā and Nāyaka are not clear.						
47	Svam dṛṣṭvā	Svīya-Madhyā or Pragalbhā.	Pranaya-mānavatī.	Mugdhā Mānavatī.	Mugdhā.			
48	Capalahṛdaye	Svīyā-Madhyā-Kalahāntaritā	Mānavatī.		Mānavatī.			Mānavatī.
49	Nabhasi	Svīyā-Madhyā.		Proṣita-bhartṛkā.		Prosita-bhartrkā.		
50	Bāle nātha	Svīyā-Dhīrādhīrā-Pragalbhā-Khanditā.	Dhīrādhīrā. Madhyā.	Dhīrā		Dhīrā.		
51	Śliṣṭaḥ kanṭhe	Svīyā-Madhyā.		Virohot-kanṭhitā or Kalahān-taritā.	Madhyā (?).	Virahot-kanṭhitā.		

No.		*Vema.*	*Arjuna.*	*Ravicandra.*	*Kokasambhava.*	*Rāma-rudra.*	*Rāmā-nanda-nātha.*	*Rudrama-deva.*
52	Vāntaiḥ	Svīyā-Pragalbhā. (Bhāviprositapatikā).	(Bhāvi) Prosita-bhartṛkā	Dhīrā Bhaviṣyat-prosita-bhatṛkā.		Dhīrā-Prosita-bhartṛkā	(Bhāvi-) Prosita-patikā.	
53	Lagnā nāṁśuka	Svīyā-Mugdhā	(Vigalita-) pravāsapatikā.	Mugdhā Bhaviṣyat-proṣitabhartṛkā	Prositapatikā.		Svīyā-Madhyā.	
54	Viraha-visamaḥ	Svīyā-Madhyā-Kalahāntaritā, Śatha or Dhṛsta.	Praṇaya-mānavatī.					Kalahān-taritā
55	Parimlāne	Svīya-Madhyā						
56	Kṛto dūrāt	Svīyā-Pragalbhā-Dhīrā	Mānavatī		Svīyā Pragalbhā Dhīrā Anukūla.			
57	Āstām viśva-sanam	Parakīyā	Parakīyā					Parakīyā.
58	Śrutvā nāma	Svīyā-Mugdhā.	Kalahāntaritā.	Virahot-kaṇṭhitā		Prosita-bhartṛkā.	Svīyā-Madhyā	
59	Santyevātra	Svīyā-Madhyā.	Mānavatī.					
60	Smararasanadī							
61	Niśśeṣacyuta	Svīyā-Madhyā.						
62	Mlānam pāndu	Svīyā-Madhyā			Proṣita-patikā			
63	Āyastā kalaham	Svīyā-Dhīrā-Pragalbhā						

		Vema.	*Arjuna.*	*Ravicandra.*	*Kokasambhava.*	*Rāma-rudra.*	*Rāmā-nanda-nātha.*	*Rudrama-deva.*
64	Cintāmoha	Svīyā-Madhyā	Mānavatī.	Kalahāntaritā-Dhīrā.				
65	Kvacit tāmbūlāktah							
66	Aham tenāhūtā	Mugdhā	Svairinī.					
67	Puspodbhedam	Svīyā Madhyā or Pragalbhā-Svādhīna-patikā					Svīyā-Madhyā or Pragalbhā.	
68	Kva prasthitāsi	Parakīyā-Abhisārika	Abhisārikā-Svairinī.	Abhisārikā.		Abhisārikā.		
69	Lolabhrūlatayā						Svīyā-Madhyā or Pragalbhā.	
70	Drṣṭah kātara	Svīyā-Madhyā.			Proṣita-patikā	Bhavisyat-prosita-bhartrkā.		
71	Lāksālaksma	Svīyā-Dhīrā-Pragalbhā-Khaṇḍitā Dhrsta.	Khanditā. Dhrṣta.	Dhīrā-Khaṇḍitā		Khanditā.		
72	Adyārabhya	Svīyā-Madhyā	Mānavatī (Kalahāntaritā).		Mānavatī (Kalahāntaritā).			
73	Śathānyasyāh	Svīyā-Pragalbhā.						
74	Śūnyam vāsagrham	Svīyā-Mugdhā	Mugdhā Svādhīna-patikā	Mugdhā.	Mugdhā	Mugdhā.		

		Vema.	*Arjuna.*	*Ravicandra.*	*Kokasambhava.*	*Rāma-rudra.*	*Rāmānanda-nātha.*	*Rudrama-deva.*
75	Pādāsakte			Dhīrā.		Dhīrā.		
76	Kathama api	Svīyā-Madhyā.		Dhīrā-Kalahāntaritā.	Śaṭha.	Kalahān-taritā.		
77	Paśyāślesa	Svīyā-Madhyā						Dhrstā ? (Pragal-bhā)
78	Acchinnam	Parakīyā-Kanyā.						
79	Sphutatu	Svīyā-Madhyā-Kalahāntaritā.	Kalahāntaritā.	Caturā? Māṇavatī.				
80	Līlatāmarasā-hataḥ.	Svīyā-Madhyā. Dhṛṣta.		Dhṛṣṭa.	Mānavatī.	Mānavatī. Dhṛṣṭa.		
81	Purābhūt	Svīyā-Pragalbhā.	Dhīrā.	Dhīrā.		Uttamā.		
82	Mugdhe	Svīyā-Madhyā. or Mugdhā						
83	Ālambyāṅgaṇa	Svīyā-Mugdhā-Prosita-bhartṛkā.						
84	Anālocya	Svīyā-Madhyā-Kalahāntaritā.		Dhīrā-Kalahāntaritā		Adhīrā-Kalahān-taritā.		
85	Kapole patrālī.	Svīyā-Madhyā.	Dhīrā.	Adhīrā-Mānavatī-Catura.		Dhīrā-Mānavatī. Catura.		

		Vema	Arjuna	Ravicandra	Kokasambhava.	Rāmarudra	Rāmānandanātha.	Rudramadeva.
86	Āyāte dayite	Svīyā-Pragalbhā		(Āgatapatikā).				
87	Rohantau	Sādhāranā.						
88	Caksuḥprītyā	Parakīyā			Parakīyā			
89	Karakisalayam	Svīyā-Madhyā						
90	Parāci	Svīyā-Madhyā-Svādhīnapatikā						
91	Ādrstiprasarāt	Svīyā-Madhyā-Prositabhartrkā	Prositabhartṛkā	Mugdhā Prositabhartṛkā		Prositabhartṛkā	Prositabhartṛkā	
92	Deśaih	(Prositabhartrkā)						
93	Svinnam	Svīyā-Pragalbhā.						
94	Kathinahṛdaye	Svīyā-Mugdhā		Śaṭha.	Pragalbhā Dhīrā.		Svīyā-Madhyā.	
95	Bhrūbhedaḥ	Svīyā-Mugdhā.		Svīyā-Dhīrā.		Svīyā (Uttamā)		
96	Caranapatitam	Svīyā-Mugdhā or Madhyā.						
97	Kānte talpam	Svīyā-Mugdhā-Svādhīnapatikā						

		Vema.	*Arjuna*	*Ravicandra*	*Kokasambhava.*	*Rāma-rudra*	*Rāmā-nanda-nātha*	*Rudra-madeva.*
98	Niśśvâsâh	Svīyā-Mugdhā or Madhyā-Kalahāntaritā.						
99	Nântaḥpraveśam	Dhīrā-Pragalbhā						
100	Priyakṛta	Svīyā-Madhyā-Svādhīna-patikā.						
101	Sālaktakena			Dhrsṭa.		Adhīrā. Dhrsta.		
102	Dhīram vārı-			Prositanāyaka.		Prosita-nāyaka		
103	Kānte katyapi			Bhaviṣyat-proṣita-bhartrkā.		Bhavisyat-prosita-bhartrkā		
104	Sā bālā							
105	Puras tanvyâ			Śaṭha.				
106	Mandam mudrita-							
107	Pītastuṣāra-					Mānavatī.		
108	Iyam asau			Parakīyā.		Parakīyā		
109	Nītvoccaih							
110	Śrutvā tanvyā			Proṣita-bhartṛkā.		Proṣita-bhartrkā.		

		Vema.	*Arjuna*	*Ravicandra.*	*Kokasambhava*	*Rāma-rudra.*	*Rāma nanda-nātha*
111	Rāmānām						
112	Angam candana-						
113	Varam asau			Virahot-kanthitā		Virahot-kanthitā	
114	Na jāne		Pragalbhā			Pragalbhā	
115	Pīto yataḥ			Parakīyā.		Parakīyā	
116	Jātā notkalikā			Parakīyā-Mānavatī.		Mānavatī.	Mānavati
117	Malayamarutām		Prosita-bhartrkā.	Virahot-kanthitā.			
118	Sālaktakam			Adhīrā Dhrsta.		Adhīrā. Dhrsta	
119	Tapte mahā		Virahi-nāyaka	Virahot-kanthitā.			Prosita-nāyaka.
120	Tanvangyā			Dhīrā Virahot-kanthitā.	Virahot-kanthitā		
121	Kopastvayā			Madhyamā. Catura.		Madhymā-Mānavatī. Catura.	
122	Ūrudvayam						

		Vema	*Arjuna.*	*Ravicandra*	*Kokasambhava.*	*Rāma-rudra.*	*Rāmā-nanda-nātha.*	*Rudra-madeva*
123	Hāro jalārdra-			Virahi-nāyaka.		Virahot-kaṇṭhitā.		
124	Tanvī śarat-							
125	Hāro'yam							
126	Angam							
127	Subhrūṇām							
128	Etat							
129	Mugdhaḥ							
130	Tataścābhijñāya					Pragabbhā-Adhīrā.		
131	Analpacintā- Iti priye				Mānavatī			
132	Yāsyāmīti		Prosita-bhartṛkā.		Kalahāntaritā.			
133	Sarvāham							
134	Idam kṛṣṇam		Mānavatī					
135	Prāsāde sā		Virahi-nāyaka.					
136	Prayacchāhāram							
137	Kiñcin mudrita-					Prosita-bhartṛkā.		Mānavatī.

		Vema.	*Arjuna.*	*Ravicandra.*	*Kokasambhava*	*Rama-rudra*	*Rāmā-nanda-nātha*	*Rudra-madeva.*
138	Dhanyāsi							
139	Asadvrttah	(Mānavatī)						
140	Devena	(Prosita-bhartrkā).						
141	Harihara-							
142	Durvārah							
143	Dhanyās tāh							
144	Dāse krtāgasi							
145	Mā garvam							
146	Kopāt kiñcit							
147	Smartavyā					(Bhavisyat) Proṣita-bhartrkā		
148	Yadā tvam							
149	Yad rātrau							
150	Sakhe satyam							
151	Keśaih kesara							
152	Kim kurmah							
153	Angāni candana							
154	Yadi vinihitā							
155	Kṣīṇāmśuh							

In Govardhana's Āryāsaptaśatī (Kāvyamālā) which was composed, according to the poet himself, as a Sanskrit replica of Hāla's seven hundred verses, we come across the following expressions occurring in Nāyaka-Nāyikā-classification, Guna-garvitā, Asatī, Kulajā, Dhīrā, Praudhā, Daksina, Abhisārikā, Mugdhā, Navodhā, Prātiveśika or Jāra (i e, Upapati), Vipralabdhā, Saubhāgya-garvitā, Pathika-Jāyā etc Dūtī, Nisrstārthadūtī, Gotraskhalita, Jyotsnābhisāra etc. are also to be seen.

Illustrations of these Nāyaka-Nāyikā types with suitable verses in the different anthologies have already been referred to See above pp. 26, 27, 32, 33.

Among later minor poems, the work called Jātimālā available in the mss. collection of the Asiatic Society, Bengal (G 8267, Des Cat no 4936) illustrates in fifty-one verses the Nāyikā-varieties I have been able to identify its author Sakalakala Maudgali Somanātha as the musicologist who wrote the Rāgavibodha in A D. 1609[1] In his Rāgavibodha itself, Somanātha relates some Rāgas to some heroine-types, Velāvalī-Utkanthitā, Bhūpālī-Vāsakasajjikā etc. In his Jātimālā, Mugdhā, Madhyā, Pragalbhā, mixed varieties (miśrā), and the eight Avasthā-Nāyikās are illustrated.

VI

Nāyaka-Nāyikās in some other Indian Languages and Music

The Śrngāramañjarī, it has alredy been mentioned, refers to works on this subject in both Hindi and Telugu Of the Hindi works on this subject, two are referred to in it, the Sundaraśrngāra and the Rasikapriya, a brief account of these two works has already been given above and mention will again be made of them in another section below. Under Gāthāsaptaśatī, reference has already been made (p, 54) to the Hindi Satsai of Biharilal, which later formed the basis of two Sanskrit Saptaśatīs, by Hariprasād of Benares (c 1775) and Paramānanda (Śrngārasaptaśati—1869)[2] That the Śrngāramañjarī itself is based on a Telugu original of that name and that the Narasa Kāvya referred to in it is probably a Telugu work have also been mentioned. Mention has also been made above (p. 8) of the most outstanding contribution in Telugu on this subject, viz. the musical compositions called *Padas* by the celebrated Carnatic musician-composer Ksetragña who was patronised at the same court with which the author of our Śrngaramañjarī was connected closely. Ksetragña's Padas number some thousands and have not been completelv published For a long time the important part of the repertoire of the courtesans doing Bharata nātya and the mainstay of the Bhāva-abhinaya portion of their dance-recitals, these Padas came to be widely imitated, some of the later Pada-composers approaching almost the excellence of Ksetragña. In the Tamil country, where the Telugu dance and music heritage was most carefully preserved, Tamil versions and Tamil Padas also on the model of Ksetragña's compositions arose. Each Pada of Ksetragña depicts a mood of love and a distinct variety of Nāyikā, and answers exactly to definitions of Nāyikā-varieties described in theoritical treatises like the Rasamañjarī In fact, there is a manuscript in the Madras. Govt. Oriental Mss. Library called the Śrngārarasamañjarī in which the Rasamañjarī and its Nāyikā-varieties have all been illustrated each with a Pada of Ksetragña.[3]

The Tamil counterparts of the Telugu Padas of Ksetrajña were referred to previously. More strictly adhering to the purpose of illustrating and depicting the several classes of Nāyikās and Nāyakas, a composer named Rāma Bhāratī who flourished at Tiruvayyār

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1 See my Non-musical Works of Some Leading Music Writers, *Journal of the Madras Music Academy*, XX, pp 153-4

2. See Madras Govt. Ori Mss Library D. 11989, for a similar Śrngārasaptaśatī.

3. See Prof Vissa Appa Rao in the *Journal of the Madras Music Academy*, Vol. XVI, 1945, pp 41-44

near Tanjore in the time of King Shahaji composed Tamil songs which are preserved in a manuscript in the Sarasvatī Mahal Library, Tanjore[1] Another, Vāsudeva Kavi of the same court composed similar Nāyikā-songs in Tamil, Telugu and Sanskrit[2]

Independent of this tradition, classical Tamil literature had its own old scheme of classifying both the hero and heroine into different classses according to their age Ul is one of the ninety-six kinds of Tamil compositions (Prabandhas), it describes a deity or hero going in procession through the street where courtezans live and the women-folk there, from the young onwards, giving expression to their love for the deity or the hero The Ādi-ulā on Ceramān of the 9th cent A D. is the earliest composition in this class. The women are described in the Ulās in distinct classes represented by seven stages in their growth According to the authority Poihaiyār, the seven stages are as follows

Name	Age	Number of years
Pedai	5-8	4
Pedumbai	9-10	2
Mangai	11-14	4
Madandai	15-18	4
Arivai	19-24	6
Terivai	25-29	5
Perilampeṇ	30-56	7

But according to the Vaccanandimālai and Ilakkanaviḷakkam, the age and duration of these classes are as follows·

5—7 (3), 8—11 (4), 12—13 (2), 14—19 (6), 20--25 (6), 26—31 (6) and 32-40 (9). See Panniruppāttiyal, Saiva Siddhanta Publication Society Series, Madras and Tirunelveli, pp. 74-79. According to Prof. S Vaiyapuri Pillai, this classification as such is not known to the Sangam works, though a general use is found therein of the expression Pedai-p-paruvam, the very early age of innocence

Men are also similarly classified; though those between the ages of 16 and 48 are specified as fit to be theme for an Ulā, men are also generally classified from their tender age onwards into seven stages:

Bālan—1-7 years; Mīḷi—8-10, Maṟavōn—11-14, Tiṟavōn—15th year only; Kāḻai—16th year only, Vidalai—17-30; Mudu-mahan—beyond 30.

VII

Nāyikās in Painting

The subject of Nāyaka-Nāyikā types attained a further dimension by the association of the art of painting. The attractive delineation of the several moods of love and the condition of lovers proved a theme of great fascination to painters. The earliest work of love poems of which we have an illustrated manuscript is the celebrated Amaruśataka, in the Mayūrbhañj State in Orissa, a palm-leaf manuscript of it in Oriya script, assignable to c 1600, has been discovered, and Dr St Kramrisch has given an account of this manuscript together with reproductions of four of the

1. *See* N V Venkatasubrahmanya Sastri, *Journal of the Tanjore Sarasvati Mahal Library*, Vol VI, No 2, pp 6-9, No 3, pp 15-22.

2. *Ibid* VII, 1, pp 11-12, 14-17.

drawings in it in the *Journal of the Indian Society of Oriental Art*[1] The Rasamañjarī, a work of basic importance in this branch of study, has also been illustrated by artists of the Kangra or Pahadi (Hill) school A fine illustration of the Jyesthā-Kaniṣṭhā Nāyikās in this Rasamañjarī-series is reproduced in *Rajput Painting* (Faber Gallery of Oriental Art with Introduction and Notes by Basil Gray. Plate 1)[2] According to Sri O.C. Gangoly, this illustrated manuscript of the Rasamañjarī is dated in Samvat 1752 in the reign of Raja Kirapāla, the chief of Bhasholi in the Panjab Himalayas. The Hindi works on this subject, which we have already noted and which are mentioned in our Śṛngāramañjarī itself, *viz*, the Rasikapriya of Keśavadāsa and the Sundaraśṛngāra of Sundaradāsa have also been illustrated by the same Hill School of painters, and attention to the illustrated manuscripts of these works has been drawn by Ananda K Coomaraswami and Sri O C Gangoly[3]. That similar love-poems were illustrated by painters of other schools in other parts of the country can be gathered from the fact that we have a manuscript of the middle of 15th century illustrating the Vasanta vilāsa and belonging to the Western Indian School

Thanks to the courtesy of Sri O.C Gangoly, I have been able to include in this volume some paintings illustrating Nāyikā-types.

VIII

The Śṛngāramañjarī, the Rasamañjarī, the Rasamañjarī-Āmoda and Estimate of the Śṛngāramañjarī

As already mentioned, the Śṛngāramañjarī bases itself mainly on the Rasamañjarī which soon became a standard work on the subject The Śṛngāramañjarī regularly submits the Rasamañjarī to a critical examination, and on most occasions differs from it; while some of the points made by the Śṛngāramañjarī against Bhānudatta are no doubt

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1. See Vol VIII 1940 pp 225-240 Plate X fig. 2 'Santyevātra gṛhe gṛhe' -the Nāyikā illustrated is Svīyā Madhyā (guru) Mānavatī; fig. 4 'Aham tenāhutā'-Mugdhā according to Vema but Svairinī according to Arjunavarman, fig 3. 'Smararasanadīpurena.' The last verse 'Smararasanadī' and its illustration in fig 3 are not properly understood by Kramrisch The three figures in between the two lovers are the *Gurus*, the elders, in the expression 'gurusetubhih', they are not, as she says, three women representing a repeated requisite in the illumination of the manuscript, who do not occur in the verse but only in the illustration, and who are Sakhīs discussing the nature of this strong (guru) dam (setu).

2 This publication reproduces also a Nāyika-picture (plate 10) from the Lady Rothenstein collection (Kangra School, early 19th cent), identified as of the Vāsakasajjikā but more correctly Virahotkanthitā It is also mentioned here that the Lalbhai collection in Ahmedabad has a large number of Nāyikā-Paintings

3 See Ananda Coomaraswami, *Bulletin of the Boston Museum*, April, 1920. Vol XVIII. pp 50-52

O. C Gangoly, *Rūpam*, 1927, April, pp 47 51, An Editio Princeps of Sundara Śṛngāra based on an illurtrated ms of the work belonging to Mr Ajit Ghose, and *Love Poems in Hindī*, Calcutta, 1936

See also on this subject of paintings of Nāyikās, Coomaraswami, 'Eight Nāyikās', *Journal of Indian Art*, No 128, Oct 1924, Kannomal, 'Some Notes on Hindu Erotics', *Rupam* 1920, Oct pp 20 27, Eric Gill, 'Art and Love' *Rupam* 1925, pp 1-8; Coomaraswami, *Catalogue of the Indian Collections in the Museum of Fine Arts*, Boston, Part, VI, pp. 22-29. Illustration Plates 8-19 Vicitravibhramāsaktā Praudhā and Labdhāyati Praudhā· Svādhīnapatikā Navodhā bālā, and H Goetz, the Marwar School of Rajput Painting, *Bulletin of the Baroda Museum and Picture Gallery* Vol V pt. 1-2, 1947-48, pp 47, 48, 49, illustration, fig. 3. from an illuminated ms of the Rasikapriya in the Lallgarh Palace Collection of the Maharajah of Bikaner

significant, there are a few which are not so ; however, that this criticism is not prompted by any animus against Bhānudatta, such as, for instance, exhibited by Jagannātha Pandita against Appayya Dīksita, is amply borne out not only by the language of the criticism but also by certain contexts in which the Rasamañjarī is expressly accepted and followed and certain others where the treatment in the Śṛṅgāramañjarī is indebted to that in the Rasamañjarī , there are even illustrative verses in our text which are adaptations of those found in Bhānudatta's work

Almost as regularly as the Rasamañjarī is criticised, the commentary on it called Āmoda is followed As already pointed out, while the author of the basic text, Bhānudatta, is invariably referred to in singular number, his Commentator, the Āmoda-author, Gurajālaśāyi Pandita, is always cited in our text with the reverential plural, and in one place, the Āmodakāra is mentioned as a gifted writer, Praudhā Āmodakārāh, p 11, line 25. As the Āmoda on the Rasamañjarī is an unprinted work, I have extracted in the footnotes to the text here the relevant portions of the Āmoda from its manuscript, wherever the Śṛṅgāramañjarī mentions or presupposes it, and the extent of the indebtedness of the Śṛṅgāramañjarī to the Āmoda is much more than is evident from these footnotes But here again it should not be supposed that the author of the Śṛṅgāramañjarī slavishly follows the Āmoda. On the other hand, always open in mind and critical in outlook, our author does not refrain from criticising and rejecting some of the views of the Āmoda

In the detailed summary of contents that follows, and in the table of Nāyakas and Nāyikās accepted by the Śṛṅgāramañjarī appended to it, the views of the Śṛṅgāramañjarī can be seen in full; also, in the foregoing historical survey, some of the views of our author, in their relation to the views of other writers, earlier and later, have been touched upon. In this section, I shall review particularly the contexts in which the Rasamañjarī and the Āmoda figure in the discussions in the Śṛṅgāramañjarī First I shall deal with the definitions of the different Nāyikās, and then with the classifications.

(ii) *Definitions*

Svīyā (p 3). The Rasamañjarī and most other works of this calss define the Svīyā as one who loves one's legally wedded lord *only* स्वामिनि एव अनुरक्ता स्वीया । The Śṛṅgāramañjarī argues that the word 'eva', 'only', in the definition is needless. It is not only superfluous but also wrong in as much as it prevents a Svīyā becoming a Parakīyā. As explained in the Āmoda and other commentaries, the need for 'eva' is to ward off overlapping, Ativyāpti, with Parakīyā who has, according to these writers, love to the paramour as well as to her wedded lord The Śṛṅgāramañjarī does not accept this position, as, according to it, love is love and it can, really speaking, be towards only one, the wedded lord or the paramour The Āmoda's further explanation (p. 34, Adyar Ms) that love is possible towards both the husband and the paramour and that, to keep the former off the scent, the unchaste wife may still indulge in enjoying the former's company too, is not acceptable to the Śṛṅgāramañjarī It contends that love is not mere sexual enjoyment and that Anurāga or love so called being applicable only to one, there need be no adjunct like 'eva' to distinguish the Svīyā from the Parakīyā

Of the two criticisms thus offered by the author of the Śṛṅgāramañjarī, the former that if 'eva' is added, no Svīyā could become Parakīyā is irrelevant; we are dealing here only with the Svīyā and she is so only as long as she is attached *solely* to her lord; when she is also attached to a paramour, she ceases to be Svīyā.[1] This classification into Svīyā,

1 See Rasamañjarī न च परिणीताया परगामिन्यामतिव्याप्तिः । अत्र पतिव्रताया एव लक्ष्यत्वात् (p. 12) and Āmoda thereon (p 37) यावत्कालं पतिव्रता तावत्कालं स्वीयैव * * * परपुरुषगमनमारभ्य तु परकीयात्वेन तस्या न लक्ष्यतेति भावः ।

Parakīyā and Sāmānyā is, comparatively speaking, fundamental, and not contingent on changing situation, avasthā, like that into Svādhīnapatikā etc The other criticism rests completely on the over-refinement of the meaning of Anurāga or love

Mugdhā (pp 3-4) The first sub-class under Svīyā, Mugdhā is usually defined by writers including Bhānudatta as one in whom love has just sprouted (ankurita-yauvanā) The Śṛṅgāramañjarī criticises this as being too wide and as applying also to Parakīyā and Sāmānyā. But as Ananta Bhatta points out, the definition of Mugdhā has to be taken along with the Svīyā-definition and not independently

एवं च पतिमात्रानुरागवत्वे सति प्रत्यग्रयौवनत्वमिति फलितं मुग्धालक्षणम् । R M Vyā.

This obvious qualification of the definition removes its apprehended applicability to Parakīyā and Sāmānyā

A further objection to this definition is that it is based on age and is out of place in this study which is based on guna or quality The question of age can never be dissociated from the threefold classification Mugdhā, Madhyā and Pragalbhā; a little below, the text itself speaks of princesses of grown-up age, atipraudha-vayaskāh rājakanyāh. Further the condition of 'sprouting youth or love' is not necessarily one of mere age; it can well be taken as one of guna or quality.

Another equally well known definition of Mugdhā, given in the Pratāparudrīya, is that she is one in whom bashfulness gets the upper hand over love (lajjā-vijita-manmathā). The Āmoda says that this definition means the same as the previous onė. The Śṛṅgāramañjarī objects to this also. The first variety of Mugdhā is ajñāta-yauvanā and to her this will not apply, for in this stage, there is neither love nor bashfulness nor any question of the latter overpowering the former [1]

Therefore the new definition of Mugdhā proposed by the Śṛṅgāramañjarī is that she is one who does not yet have the finer appreciation of man, puruṣa-viśeṣa-anabhijñā. This innocence of the finer appreciation, which is very vague, can only mean innocence in love-matters in general. The negative character of the definition is also fraught with the danger of taking away the Mugdhā totally out of the scope of Nāyikā-study; and in its significance on the positive side it comes to the same thing as 'one in nascent youth'.

The *Navoḍhā*-definition (p. 4) in the Śrngāramañjarī is the same as that in the Rasamañjarī.

Ati-visrabdha-navoḍhā (p 4) · In the Rasamañjarī, immediately after the definition of Madhyā, we find a sentence that this Madhyā, owing to her experience being of a further developed nature is also called Ati-visrabdha-navoḍhā. This sentence is, according to Ananta Bhaṭṭa, not found in all manuscripts of the Rasamañjarī, and is an interpolation, there being also no illustrative verse for it.

एषैव चातिप्रश्रयादतिविस्रब्धनवोढेति क्वाचित्कः पाठस्तु अतीव धार्ष्ट्याभाववत्यां तस्यां धार्ष्ट्य-प्रयुक्तमध्यान्यवहारासंभवाद् अनुदाहृतत्वाच्च अनुपादेयः । P. 31

Apart from absence in some mss. and lack of illustrative verse, the conception itself, Ananta Bhaṭṭa says, is inherently wrong, as such a degree of confidence or boldness does not belong to the Madhyā stage. But according to the Āmoda, this sentence forms part of the text; according to it, a separate illustrative verse is not necessary for this, as it is only another name for Madhyā.

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1. Some do not give such a meaning to Ajñāta-yauvanā; according to them *she* knows that youth has sprung up in her, but *others* are not able to know that. Ananta Bhaṭṭa says in his Rasamañjarī-vyākhyā वयं तु, न ज्ञातं यौवन यस्याः, ज्ञातं यौवनं यया इत्येवार्थं इति ब्रूमः । p. 27.

एतेन अतिविस्रब्धनवोढाया अनुदाहृतत्वाद् एषैवेत्यद्यतनपाठ इति केषांचिद्दूषणमल्पकं वेदितव्यम् । P. 84.

Viśveśvara, as already pointed out (p. 29 above), accepts this alternate name for Madhyā The Śṛṅgāramañjarī however (p 4), adopting the line of argument seen in Ananta Bhaṭṭa's commentary, criticises and discards this Ativisrabdha-navoḍhā; it argues that ativisrambha pertains only to Pragalbhā, and Navodhā is always a Mugdhā and the conception of an Ativisrabdha-navoḍhā is self-contradictory.

Pragalbhā (p 5) While considering the Rasamañjarī-definition of Svīyā, our text, we noted above, pointed out that the adjunct *'eva'* in 'svāminyeva' was unnecessary A similar objection is raised here against the Rasamañjarī-definition of the Pragalbhā, that she is one whose proficiency in love is with reference *solely* to her wedded husband (pati-mātra, etc.). The reason why the Śṛṅgāramañjarī objects to the restrictive 'mātra' here is that such a definition would be too narrow, and apply only to the Svīyā-pragalbhā and not to the Parakīyā and the Sāmānyā Earlier while examining a definition of Mugdhā, the Śṛṅgāramañjarī pointed out that there was no Mugdhā in Parakīyā and Sāmānyā. Here it adds that of these three stages, Mugdhā, Madhyā and Pragalbhā, the first two are only in the Svīyā and the last would apply also to the Parakīyā and Sāmānyā. The Śṛṅgāramañjarī, which follows the Āmoda here, adopts the definition of Pragalbhā given in that commentary, namely, one whose love has overcome bashfulness

मदनविजितलज्जाकत्वं संपूर्णयौवनत्व वा तल्लक्षणम्; न च वेश्यादावतिव्याप्तिः, इष्टत्वाद्वेश्यादेः स्वीयाया इव मौग्ध्याद्यभावेऽपि प्रागल्भ्यस्यावश्यमङ्गीकरणीयत्वात् । Pp. c0—91. And earlier also on p. 55 वस्तुतस्तु प्रगल्भात्वमात्रं संभवति; पतिमात्रविषयेत्यादि वक्ष्यमाणतल्लक्षणे पतिमात्रविषयेति विशेषणस्य परिभाषामात्रतापत्त्या व्यर्थत्वादिति वक्ष्यते ।

Dhīrā etc (p. 6): In the view of earlier writers, the distinction into Dhīrā, Adhīrā and Dhīrādhīrā applies only to Svīyā, and not to Parakīyā and Sāmānyā. Bhānudatta differs from them and accepts these classes for the Parakīyā also. It is noteworthy that, on this point, while the Āmoda disagrees with the Rasamañjarī (*see* fn. p. 6 of the text), the Śṛṅgāramañjarī which generally disagrees with the Rasamañjarī and follows the Āmoda, follows the former and disagrees with the latter. It may be added here that Ananta Paṇḍita holds, in his gloss on the Rasamañjarī, that Māna and consequent varieties Dhīrā etc., are possible in the Mugdhā-variety called Jñāta-yauvanā, and that the failure to mention these varieties under Mugdhā constitutes a gap in the Rasamañjarī.

वस्तुतस्तु ज्ञातयौवनारूपमुग्धाभेदस्यैते भेदा भवितुमर्हन्तीति तदनभिधानान्न्यूनतैव । P. 44.

This too, the Āmoda discountenances·

मुग्धाया अपि मानोऽस्तीति प्रतीतेर्धैर्यादिभेदाः संभवन्तीति केनचिदुक्तं, तदयुक्तम् । etc. P. 113[1].

That the later writers hold these varieties for all, as against the earlier authors, who confine them to the Svīyā, is recorded by Viśveśvara and Tripāṭhi Śivarāma; Sāmarāja follows the ancients (*see* above Intro pp. 28-29)

Madhyā Adhīrā (p. 6)· Bhānudatta defines this variety as using harsh words to show her anger against her lord (Rasamañjarī p. 42); the Śṛṅgāramañjarī considers harsh words impossible in one of such tenderness as the Madhyā and therefore defines

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1. Here, as also elsewhere, certain criticisms found in the Āmoda seem to refer to Ananta Paṇḍita's gloss on the Rasamañjarī. If these anonymous allusions in the Āmoda are really to Ananta Paṇḍita we may take this as additional evidence for Gurujālaśāyin's date (*see* above Intro. p. 14), Ananta Paṇḍita wrote his gloss on the Rasamañjarī in 1636 A.D (India Office Ms 1224-5) and Gurujālaśāyin should have followed with his gloss soon after this

the Madhyā Adhīrā as one adopting the vieled censure of an anyāpadeśa to show her anger (p 7)

Parakīyā (pp 7-8) : Bhānudatta defines the Parakīyā as one who is in secret love with a person other than her wedded husband (aprakata-para purusa-anurāgā). The Śṛngāramañjarī criticises that the adjunct introducing 'secrecy' is *needless*. There are varieties of Parakīyā whose love-affair is known to their close friends and others (Laksitā and Kulatā), it is not possible to explain 'secrecy' as referring only to the ignorance of the affair to the wedded husband, for there are cases of unchaste women to whom husbands are attached, knowing their wives' infidelity. The Āmodakāra 'refines' the adjunct 'secret' and says that in any case an original element of secrecy at the beginning was always and unavoidably present The Śrngāramañjarī's answer to this is that in the case of a Śravanānuraktā, one who has developed love for a paramour on a friend's report about his beauty etc, even this trace of original secrecy is impossible in as much as the friend is a witness Therefore, the Śrngāramañjarī defines Parakīyā simply as one attached to a lover other than her husband. As there is no distinction of husband and another for a courtezan, the obvious purpose suggessted for the adjunct 'aprakata', *viz.* that it is to ward off overlapping with the courtezan whose love is open, is to be dispensed with Tripāthi Śivarāma, like our author, rejects the word 'aprakata' introduced by the Rasamañjarī.

अथ संज्ञायाः परस्येयं परकीयेत्यत्रोपयोग इति 'अप्रकट' इत्याद्यनुपयुक्तम् ।

Rasaratnahāra, K. M. Gucch. VI, p. 123.

Just as the Āmoda justified 'aprakata-' by explaining it as 'an element of secrecy at sometime', some others seem to have justified the adjunct by adopting the reading 'aprakat*ita*' This is known from Ananta Pandita's gloss (p 64- यत्तु अप्रकटितेति पाठः etc.).[1] According to these commentators, it does not matter if the love affair of this lady is known, but so far as she herself is concerned, she does not show it and strives to hide it. Ananta Pandita's own view is that the Parakīyā is one who is in love with another man not purely for pecuniary considerations.

मम तु वित्तमात्रानुपाधिकपरपुरुषानुरागवत्त्वं परकीयात्वमिति युक्तमाभाति । P. 64

But the Srngāramañjarī would not agree to this kind of distinction of the Parakīyā from the Sāmānyā and to its author, there is, in the first place, no question of Para or Svīya for the Sāmānyā, and then, the Sāmānyā is not to be defined solely on the basis of 'money'

Sāmānyā (pp. 12-13) : In the Rasamañjarī-definition of this Nāyikā, the Śrngāramañjarī criticises both the conditions said to characterise her love, first, being governed *solely by money*, vitta-mātra-upādhika, and second, the love having for its object *everybody*, sakala-purusa-anurāga Bhānudatta lays some emphasis on 'the sole consideration of money' and argues that even in cases of real love, material consideration has played the chief role at least at the beginning. The Śrngāramañjarī contends that love as such cannot be caused by money, nor can it be for many; on such a definition therefore there can be neither love nor a Nāyikā. It is not possible to dilute the meaning of love to refer to such relationship as a courtezan exhibits for money towards a person; love is a specific feeling between a lover and a beloved and not any kind of relation. If some kind of vague desire for many should be meant, there will hardly be any Svīyās left. The Āmoda tries to

1. In the Benares Skt. Ser edn, the passage is not free from mistake; in the Gopal Narayan Co edn. (Bombay), it is much more defective, some more words having been left out. It is well-known that the printed editions do not contain the verses mentioning the year in which Ananta wrote this gloss, which are found in the India Office ms A better edition of the Rasamañjarī with new commentaries is desirable.

explain that the love of a Sāmānyā is not the semblance of sentiment, Rasābhāsa, by reason of the many persons towards whom it is directed, because at the time she is engaged to one, she is attached to that person only, and so far as that particular engagement is concerned it is real love. This explanation too is not acceptable to the author of the Śṛṅgāramañjarī To him, even the Kulaṭā, the Parakīyā who resorts to many paramours, is really searching for a best lover for herself, therefore, the Sāmānyā too has real love and that towards a particular person of her choice, but she merely consorts with several persons for profession. On the subject of Veśyā and real love, I have also added a note in the end.

According to the Āmoda, there may be Parakīyās too who accept pecuniary considerations and it is to ward off such cases that the word 'mātra', 'solely', is added to 'vitta' in the Sāmānyā-definition. This again is not acceptable to the author of the Śṛṅgāramañjarī who considers the Parakīyā as being prompted solely by love [1] Any material gain that comes is not to be taken as essential, for otherwise even a wedded wife's Svīyā-status would be jeopardised on this ground Therefore, the definition offered by the Śṛṅgāramañjarī is that the Sāmānyā is one who, in the absence of marriage, consorts with many in expectation of a return *phala-nimittaka*. The phala or purpose is actual love in case the Sāmānyā is really attached, in other cases the purpose is money and what she exhibits is a mere general desire which is not love. Sāmarāja proposes that the Sāmānyā be defined simply by two conditions, love for many and such love in public, by the former, the Svīyā is distinguished, by the latter the Parakīyā. That such a definition was proposed by another earlier writer too, we learn from the Āmoda which cites and refutes it (p. 229)

Anyasambhogaduhkhitā, Vakroktigarvitā and Mānavatī After dealing with the three main types together with their sub-classes, Bhānudatta gives a special classification applicable to all these three, according to which they fall into the three classes, the names of which are given above The constitution of these three into a separate class like this is an innovation of Bhānudatta. Viśveśvara, as already pointed out, says that authoritative writers do not have this special threefold classification (p. 24, Rasacandrikā). The Śṛṅgāramañjarī rejects this separate group; it brings Anyasambhoga-duhkhitā and Mānavatī, both based on the anger of the offended beloved, under Khaṇḍitā; the remaining variety Vakrokti-garvitā is added to the next group of classification. It is, however, somewhat incongruous to club the Vakrokti-garvitā with the eight Avasthā-Nāyikās.

This next group gives an eightfold classification which all writers from Bharata downwards have mentioned. To the time-honoured eight in this group, the Śṛṅgāramañjarī adds the Vakrokti-garvitā and thus, alone among writers on this subject, gives this group as comprising nine varieties In the definition of these also, the Śṛṅgāramañjarī expresses its differences with the Rasamañjarī.

Svādhīnapatikā (p 15) The Rasamañjarī defines this type as one having a lover who is *always* obedient. The Āmoda rightly explains that the word 'always' it to avoid overlapping with the other varieties in all of which the lover may be *occasionally* obedient or favourable The Śṛṅgāramañjarī, however, does not see the reason why the condition 'always' should be added, 'one endowed with a favourable lover' is sufficient according to it; its argument is that this is a contingent classification governed by states and moods which change, and no adjunct should be introduced which would make any class absolute. This again is an argument similar to the one used by the Śṛṅgāramañjarī against the word 'eva' in the Svīyā-definition There is no need to provide for such contingency in the

1. Compare Śṛṅgāratilaka I. 61—पराङ्गना । अस्यास्तु केवलं प्रेम तेनैषा रागिणा मता ॥

definition, as one is a Svādhīnapatikā only so long as the consistency of the obedient lover continues; the moment he develops disappointing behaviour, the state of Svādhīnapatikā ceases and some other type results.

Another important point raised by the Śrṅgāramañjarī in connection with the Svādhīnapatikā is that the earlier authors were wrong in extending the classification Dhīrā etc. to the Svādhīnapatikā also No writer appears to have done this specifically, but this is seen and presupposed in the scheme of working up the total number of Nāyikā-varieties by putting together all the principles of classification The Śrṅgāramañjarī is correct in its objection; the idea of anger and favourable disposition being mutually incompatible, Dhīrā-Svādhīnapatikā etc is a contradiction in terms. Any feeling of temper that the Svādhīnapatikā may exhibit is only feigned, to play a joke on her friend or lover and to add a little variety to the smooth course of her love, and however much a case of love may be firm on both sides, the nature of this sentiment is such that a feeling of some miscarriage or possible untoward turn will unavoidably come. Therefore, with a good deal of understanding of the subtle nature of love, the author of the Śṛṅgāramañjarī adds in the sub-varieties of the Svādhīnapatikā two new classes of his own, Dūtīvañcikā—one who hides her confirmed love and for the sake of making fun of the friend or messenger, feigns anger with her lover, and the Bhāviśaṅkitā—one who, though united with her lover yet entertains fears of a likely estrangement.

Vāsakasajjikā (pp 16-17) On this heroine-variety, the Śrṅgāramañjarī quotes the definition given in the Pratāparudrīya of Vidyānātha. The point to which the Śrṅgāramañjarī devotes a discussion under this heading is the question of a Nāyikā-type called Avasita-pravāsa-patikā, one whose husband's travel abroad is at an end, and who is making herself ready to receive him. This point is dealt with to some extent in a special note at the end on the term Vāsaka and its meaning. It is said that some bring the Avasita-pravāsa-patikā under Prosita-patikā, as the two belong to the same unit of theme-situation called Pravāsa. The Āmoda is quoted as saying that as the mood of the Avasita-pravāsa-patikā is one of joyous reception accorded to the lover, she can be brought under the Svādhīna-patikā. The exact position of the Āmoda in this respect has been set forth at some length in the footnote in the text itself at this place (p. 17). The Śrṅgāramañjarī holds that the joy of the Svādhīna-patikā and the Avasita-pravāsa-patikā are different feelings and are caused by different causes, the former by the constancy and obedience of the lover, and the latter by the return of a lover from travel. The inclusion under Prosita-patikā herself, the Śṛṅgāramañjarī explains, is impossible as the Proṣita-patikā is a lady in separation, suffering, longing and waiting, and this is a situation of joy. As noted already (above p 23), the Avaloka also holds the same view: आगच्छदागतयोस्तु प्रवासाभावात् p 133 Therefore, though, to begin with, the Śrṅgāramañjarī does not raise any objection to the Pratāparudrīya-definition, it now proposes a simpler definition the purpose of which is to comprehend the Avasita-pravāsa-patikā. According to this definition, the Vāsakasajjikā is one who is making joyous preparations, expecting her lord. The work Vilāsaratnākara which the Āmoda quotes does not accept this Avasita-pravāsa-patikā (see p. 17 text, fn.).

Virahotkanthitā (pp. 19-20) On the face of it, the simple name Virahotkaṇṭhitā would mean a lady yearning owing to separation from her lover. The Sāhityaratnākara gives such a simple definition but such an yearning is common to both the Proṣita-bhartṛkā and the Vipralabdhā. According to the Pratāparudrīya-definition, the lover here unduly delays his arrival and intensifies her longing The Nāṭyaśāstra-definition includes a statement of the cause of the delay viz, pre-occupation with multifarious work. All these the Śrṅgāramañjarī points out, are definitions equally applicable to the Proṣitabhartṛkā and Vipralabdhā As I have shown in the footnote on p. 19 of the text, the whole series of citations and discussions here is taken from the Āmoda which critically examines the Rasamañjarī-definition and offers its own fresh definition.

The Rasamañjarī, following a well-known authority like Rudrabhatta (Śṛ tilaka I. 75), associates her with a trysting place, Sanketa-sthala, and there she is held as anxiously thinking over the reason for the delay in her lover's arrival. The Āmoda and following it the Śṛṅgāramañjarī point out that, while on one side this definition is wide and overlaps with Vipralabdhā, on the other, it is too narrow and does not hold good for the beloved who is in Pūrvānurāga-vipralambha *i.e.*, in love before marriage when she is longing for meeting her lover, and for the beloved who is at home and whose husband's company is being delayed owing to manifold domestic work A sort of negative definition is therefore offered by the Āmoda viz. that the Virahotkaṇṭhitā is one whose longing at the absence of union with her lover is *not due* to either his travel or deceitful behaviour. Because of its negative nature, this definition does not commend itself to the author of the Śṛngāramañjarī who refines the definition by specifying the place where the beloved is as her house itself and the absence of union as due to other work holding him. Viśveśvara steers clear of the difficulty in a much simpler manner by interpreting the 'Viraha' in Viraha-utkaṇṭhitā as happening in the same place. विरहश्च समानदेशस्थत्वे सति संभोगाभावः। P. 19, Rasacandrikā The Vipralabdhā and the Prosita-bhartṛkā are also warded off by the statement of utkanthā or longing as the characteristic mood of this type The Daśarūpaka (II 25) also feels the old definition of the Utkaṇṭhitā unsatisfactory and specifies the nature and cause of the delay in the lover's coming as due to *no* unpleasantness in their relationship; which as the Avaloka explains earlier, while showing the distinctness and mutual exclusiveness of these eight heroine types, removes overlapping with the Khanditā too.

Vipralabdhā (pp. 21-22) : From Bharata downwards all writers, earlier or later, associate the Vipralabdhā with Sanketa, tryst; it is a lady that goes to a trysting place on a message received from her lover but finds there that he has disappointed her, who is called Vipralabdhā See Bharata XXII 204 (K. M. edn.), Rudrabhaṭṭa I. 78, Viśvanātha III. 83 (S D.) Vidyānātha I. 47 (Pra ru), Tripāṭhi Śivarāma p. 126 and Sāmarāja p. 155 (1938 reprint). Dhanañjaya, II 26, no doubt gives a definition omitting the word 'saṅketa', but from Dhanika's illustration it is clear that the disappointment of the Nāyikā happens at the place of tryst. In keeping with this general trend, Bhānudatta also defines the Vipralabdhā as the beloved who comes to the tryst and finds that the lover has disappointed her. The author of the Śṛngāramañjarī criticises Bhānudatta's definition that it is not applicable to a Svīyā or a Sāmānyā who do not go to a trysting place, but are expecting union or meeting at their own residence and are disappointed by the lover's failure to present himself; thus the Śṛngāramañjarī really enlarges the scope of the Vipralabdhā and offers its definition that she is one in the pang of separation consequent on disappointment caused by the lover

There is yet another point with regard to the Vipralabdhā which the Rasamañjarī-definition unwittingly omits. As the Āmoda points out, the definition as it stands may overlap with the Virahotkaṇṭhitā whom also the Rasamañjarī associates with saṅketa. What is unique in the conception of the Vipralabdhā is what her name signifies, vipralambha, *i e.*, Vañcanā; the lover must have deceived her एतल्लक्षणे वञ्चितात्वे सतीति विशेषेण देयम्— Āmoda p. 328. Though the author of the Śṛṅgāramañjarī notes that this deceit or Vañcanā is the essential part of the Vipralabdhā, he does not note its omission by Bhānudatta in his criticism of the latter's definition.

To the element of Vañcanā, the Śṛṅgāramañjarī devotes some special attention. On this point, it cites the Vipralabdhā-definition from the Pratāparudrīya, where Vidyānātha specifies the deceit as practised by the lover, *dayitenātha vañcitā.* That it is the lover who, on some ground, disappoints her is understood in the definitions of all writers, Bharata, Rudrabhaṭṭa etc. It is the author of the Śṛṅgāramañjarī alone, who, here again, enlarges the scope of Vañcanā; according to him there may be the case in which, for sheer

fun and variety of interest, the friend and maid may play a joke on the heroine, hide the lover who has come in a corner of the house, tell her about his having disappointed her, and in the end call off the bluff This, however, is a minor point on which the definition of the Vipralabdhā need not be criticised That some other writer too who was earlier than the author of the Śrngāramañjarī took this view of Vañcanā and considered the possibility of its being caused by the Sakhī is seen from the Āmoda which cites such a view and critises it as impossible and going against the very conception of the Sakhī.

सा च वञ्चना प्रियस्यैव * * * न तु दूत्यादेः । न हि परतन्त्रा दूती समानसुखदुःखा संकेतनिकेतस्थले अविद्यमानमपि कान्तं विद्यमानमावेद्य तत्र नीत्वा महान्तं विषादं जनयितुं शक्नोति * * अन्यथा सखीमात्रस्य अविश्वसनीयता स्यात् । अत एवोक्तं विद्यानाथेन etc. pp. 328—9

The Sakhī-vañcanā envisaged by the Āmoda is no doubt somewhat grave and may be against the very nature of a Sakhī, for according to it, the friend goes to the extent of taking the lady to the tryst on a false message, on the other hand, the Sakhī-vañcanā contemplated in the Śrngāramañjarī is mild and quite compatible with the role of the Sakhī, for it is confined to the Sakhī merely hiding the lover who has already arrived and creating a false disppointment for a while

Khandıtā (pp 23-24). In the old conception, as seen in Bharata and Rudrabhaṭṭa, the Khaṇḍitā and Vipralabdhā go together as two kinds of disappointed Nāyikās, the former at her own place expecting her lover on the occasion (Vāsaka), when he was due and getting disappointed, and the latter at a trysting place (Sanketa) expecting the lover according to his message and getting disappointed. The conception of the Khaṇḍitā changed and when we come to the Daśarūpaka we have clear mention of the lover's misbehaviour with another lady and the jealousy of the offended lady (II. 25). It is this conception of the Khaṇḍitā that has persisted. The Āmoda cites the old Śṛṅgāratilaka-definition and rejects it. The Rasamañjarī-definition with which the Śṛṅgāramañjarī starts its discussion says that the Khaṇḍitā is one to whom the lover comes with signs of having enjoyed another lady's company. This is criticised by the Śṛṅgāramañjarī as being too narrow, as it does not embrace the cases where the jealousy and consequent unhappiness of a Nāyikā is caused by merely hearing of the lover's guilt or by the continued attachment of the Nāyaka to another lady, ignoring and neglecting her. That is, according to the Śṛṅgāramañjarī, it is not necessary for the erring lover to come and sport the symbols of his guilt before her

The Daśarūpaka-definition which simply refers to her knowledge of the lover's new interest and her consequent jealousy would thus be acceptable to the Śṛṅgāramañjarī. Here again, the Śrngāramañjarī says that definitions of these heroine types should take full note of the significance of the actual name of the type. नामानुकूला कल्पना कार्या / p 23.[1] Khaṇḍitā simply means, one whose love has been cut or shattered to pieces. Therefore she is a heroine who, being offended in the course of her love, is angry, or, to put it otherwise, she is one who is jealous; her jealousy being due to her lover's misbehaviour.

It was noticed above that a special group of three types, Anyasambhogaduḥkhitā, Mānavatī and Vakrokti-garvitā created by the Rasamañjarī was rejected by our work, and that the first two varieties in this group were brought by our work under the Khaṇḍitā. All varieties based on anger come under the Khaṇḍitā It is this anger that produces the Mānavatī; the Khaṇḍitā evolves into the Mānavatī and if she gives expression to her feeling in hitting words etc, she belongs to the class Dhīrā etc.; when the same Khaṇḍitā bewails her lot before her friends, we call her Anya-sambhoga-duhkhitā.

Viśveśvara does not accept even this slight difference between Khaṇḍitā and Mānavatī. The Śṛṅgāramañjarī says:

1. See also the discussion under Vipralabdhā, p. 23.

कोपोत्पत्तिसवमये खण्डिता; सैव मानं कुर्वती चेन्मानवती । p 23

Viśveśvara denies such a distinction and says that Mānavatī is not different from Khaṇ-ditā.

अत्र हेतुदर्शनकाले खण्डिता, तज्जन्यसंभोगानुमितिकाले मानवतीत्याहुः । तन्न । तत्रापि संभोगानुमित्यैव ईर्ष्यापत्तेः । तस्मान्मानवती न भेदान्तरम् । P 24. Rasacandrikā.

Tripāthi Śivarāma too identifies Kopa and Māna and criticises the Rasamañjarī's distinction of the two. (pp 124-5).

That the correct conception of Māna is vital to the discussion is realised by the author of the Śṛngāramañjarī Unlike Viśveśvara, he wants to maintain a distinct Mānavatī, but at the same time, he does not propose to give her an independent status as in the Rasamañjarī-scheme. As one interested in keeping her as an independent Nāyikā, Bhānudatta defines Māna distinctly as behaviour expressive of resentment at the lover's guilt, Priya-aparādha-sūcikā *cestā* This is helpful to our author, as he is also interested in keeping Mānavatī somewhat distinct from (*i e.* as a sub-variety of) Khanditā; so, our author agrees here with Bhānudatta, and quoting Bhānudatta's definition of Māna with approval, says that Māna is not anger, but reticence (Mauna) caused by anger.

The jealousy roused in the Nāyikā may be due to the four causes described by Bharata, Vaimanasya, Vyalīka, Vipriya and Manyu (see p. 23 of the text here) Vipriya is displeasure caused by his professing intense love and behaving in an opposite manner; Vaimanasya is the mental anguish caused by actually seeing him come from another lady's company with signs of his guilt; Vyalīka is a further stage, when despite prevention he persists in frequenting the other lady, Manyu is intense resentment when the audacious rogue comes to her with his guilt evident on his person and brags before the lady about women being mad after him. All these come under the scope of Khanditā.

Anya-sambhoga-duhkhitā (pp. 27-28): This Nāyikā who is an independent type to Bhānudatta is taken by our author as a Khanditā sub-class. Our author says that older writers considered only the Dūtī-sambhoga-duḥkhitā as the Anya-sambhoga-duhkhitā. The older writers meant here refer only to Bhānudatta, as he was the first to constitute this and two others, Mānavatī and Vakrokti-garvitā, into a special group. As Bhānudatta does not define her but only illustrates, the Śṛngāramañjarī's observation is deduced only from the illustration in the Rasamañjarī Here again the Śṛṅgāramañjarī goes by the name of the heroine and enlarges the scope of its significance, anyā or another lady the intimacy with whom upsets the Nāyikā, may be the female-messenger herself, as in the well-known Amaruka-verse Niśśesacyutacandanam etc or any other lady Such enlargement of scope may make the Anya-sambhoga-duḥkhitā co-extensive with Khanditā, but the Śṛngāramañjarī posits that an essential feature which fixes the distinctness of this as one of the varieties of the Khanditā consists in the fact that she exhibits her resentment not to her erring lover, but, in his absence, to her own friends and messengers,—*Nāyaka-parokṣam duhkhitā* (p. 27) However logical such an extension is, it should be mentioned that it is in the Dūtī-sambhoga-duhkhitā that the prominent beauty of this class comes off

Kalahāntaritā (p 28): Strangely the Śṛngāramañjarī does not criticise the definition of this type given by Bhānudatta or any other writer. From Bharata downwards she has been defined in identical terms by all writers. There are only two points to be noted here One, the Śṛṅgāramañjarī brings Pranaya-kalaha as giving rise to a sub-variety here. Another, while discussing the Khanditā as being characterised basically by Kopa, our text legitimately faces the question of how the Khaṇḍitā and Kalahāntaritā would then differ (p. 23). It answers that, no doubt, at the time when the anger is up, the Kalahāntritā too is a Khaṇḍitā; but her distinctness comes, when the mood of quarrel has subsided and the dominant feeling is repentence and sorrow at having brushed

aside the lover who again and again explained, entreated and even prostrated. This is more clearly stated by our author later while dealing with the division into Uttamā etc.

कलहान्तरितायाः कोपावस्थायां खण्डितात्वमेव, पश्चात्तापावस्थायां कलहान्तरितात्वम् । P. 39.

The name Kalahāntaritā is obviously to be interpreted as 'separated' (antaritā-vyavahitā) by quarrel (kalaha), that is how the Śrngāramañjarī appears to take it (p 23); but the Āmoda says that it means 'one severed *from happiness* owing to quarrel'.

कलहे सति मु(सु)खेनान्तरिता व्यवहिता । P 314

Vakrokti-garvitā (p. 29). In the above-discussed special group of three, given by Bhānudatta, this is the only heroine which the Śrngāramañjarī accepts as an independent Nāyikā, but the work adds it as the ninth in the traditionally handed down set of eight Avasthā-Nāyikās. The characteristic of this type is clear from the simple name itself and the Śrngāramañjarī has no discussion here As in the case of Anya-sambhoga-duhkhitā, here too the Rasamañjarī does not define the type but only illustrates it in two varieties, Prema-garvitā and Saundaryagarvitā. The only originality exhibited here by our text is in the varieties and the sub-varieties formulated by it under this heading

Prosita-bhartrkā (pp 32-3): The old Prosita-bhartṛkā was only the lady whose husband had gone away on a journey owing to some work etc. But as has been shown above while reviewing the poems depicting this situation of Pravāsa, as in Hāla's Saptaśatī and Amaru's Śataka, poets had loved to draw the more delicate picture of a lady whose husband is just leaving or will shortly leave. While, in Bharata or Rudrabhaṭṭa, we do not come across these two Pravāsa-situations, we have in the Saptaśatī one verse using actually the name Bhavisyat-pathikā. The Daśarūpaka, though it gives in II. 27 only the type in which the husband has gone on a journey, in IV 65 under Pravāsa-vipralambha, speaks of all the three varieties of Pravāsa, Bhāvin, Bhavan and Bhūta; and the Avaloka, while illustrating these three, cites the Saptaśatī verse referred to above for the journey to be, a couple of verses from Amaru for the journey that has just begun, and a verse from Meghasandeśa for the well-known Pravāsa that has taken place.

The Rasamañjarī tackles this question not under the Proṣitapatikā, as it ought to, but at the end of its treatment of the eight Avasthā-Nāyikās; there too, it does not speak of the case where the Pravāsa is just taking place, but only that in which it is imminent, Pravatsyat-patikā. It shows elaborately how this type cannot go under any of the eight already dealt with, and hence should be the ninth variety It definitely says that the Parvatsyat-patikā cannot be included in the Prosita-patikā as the husband is near-by in the former, whereas in the latter, he is to be away, तस्याः प्रोषितपतिकाविप्रलब्धोत्कासु नान्तर्भावः । भर्तुस्सन्निधिवर्तित्वात् । p 184, Benares edn Bhānudatta then illustrates the sub-varieties of the Pravatsyat-patikā.

The Āmoda has a fairly long discussion here. It is against creating a ninth variety for the Pravāsa to be, for on that score it argues that an Abhisārikā to be and a Khaṇḍitā to be, will have to be recognised, therefore it is best to abide by the traditional eightfold classification इत्याद्युदाहरणानुरोधादभिसरिष्यन्तीति * * * इत्याद्युदाहरणानुरोधाच्च भाविखण्डितेत्यादयोऽनन्तनायिकाः स्युः, अतोऽनवस्थाभिरेभिः यथासंप्रदायमष्टविधत्वमेवादर्तव्यम्, किं नायिकान्तरकल्पनागौरवेण । p. 442. The Āmoda suggests also, as I have noted in the footnote on p. 33 of the text here, that if the Pravatsyat-patikā is to be recognised, the best way to deal with the question is to designate the one common Nāyikā for Pravāsa as the Pravāsa-patikā and recognise three varieties for her, Bhūta-pati-pravāsavatī, Vartamāna-pati-pravāsavatī and Bhāvi-pati-pravāsavatī This 'Pravāsa-patikā' is the fresh name, Nāmāntara, which the Śrngāramañjarī says the Āmoda wants to create:

तस्या नामान्तरं कल्पनीयमिति स्वग्रन्थे लिखितवन्तः । p. 32

Earlier, the Āmoda suggests that it is needless to recognise, as the Rasmañjarī does, a ninth Nāyikā called Pravatsyat-patikā as she can well be included in Proṣita-patikā herself, *i.e*, without having recourse to devising for her a new comprehensive name like Pravāsa-patikā The Āmoda says further, the grammatical point that the participle 'Prosita' means only a past action need not be made much of, for it is not the exact grammatical meaning of the word Proṣita that constitutes this type, it is the theme of Pravāsa in general which is one whole unit comprehending all phases beginning from the very talk about it, that is really meant.

अत्रेदं चिन्त्यम्—प्रवत्स्यत्पतिकायाः प्रोषितपतिकायामेव अन्तर्भावसंभवे नवमत्वकल्पनायां गौरवत्वात् संप्रदायविरोधाच्च । ननु प्रपूर्वाद्वसतेः भूतार्थक्तप्रत्यये * * * कथमस्याः (स्यां) प्रवत्स्यत्पतिकायां (याः) अन्तर्भावः । * * * अज्ञोऽसि । न हि प्रोषितशब्दावयवार्थसंभवमात्रेण प्रोषितभर्तृकात्वं संभवति * * * समुदायस्य शक्तिमभ्युपगम्य प्रवत्स्यत्पतिका वि(च)प्रोषितपतिकायामेवान्तर्भाव्यताम् । pp. 438—9.

Sāmarāja adopts this same view and similarly refines the definition of Pravāsa as one continuity from leaving contact with a former place to establishing contact with a fresh place (p. 159, 1938 Reprint)

The position of the Āmoda has been set forth at some length above to elucidate the stand taken by the Śrngāramañjarī It is the way-out shown by the author of the Āmoda that our author resorts to Leaving the form *Pravāsa*-patikā, he takes *Prosita*-patikā itself as the common name, which includes Pravāsas referring to the three times, future, present and past Instead of however taking, as the Āmoda does, a stand on the whole Pravāsa being a thematic unit and on the general reasonableness of understanding by the past passive participle all the three tenses, the Śrngāramañjarī proceeds grammatically to prove that Prosita can comprehend the closely proximate moments of the present and future too; from the grammatical viewpoint again, the Śrngāramañjarī shows that, instead of proposing a fresh emendation of the name as *Pravāsa-patikā*, the word *'Prosita'* itself can be understood as meaning Pravāsa. Examples are also cited from classical writings where the past passive participle has present and future significance. The definitions of the Prosita-patikā given in the Rasamañjarī and the Pratāparudrīya, which are then cited, are accordingly modified to comprehend the Pravasat- and Pravatsyat-patikā, here again the Srngāramañjarī enlarges the old definition by dropping reference to the time element,—*Pati-pravāsa-khinnā Proṣitabhartrakā.*

How Viśveśvara has solved this question in his Rasacandrikā has already been refered to (see above p 29)

On the actual definition of the Pravatsyat-patikā, the Śrngāramañjarī cites the Rasamañjarī which says that she is one whose husband is to go away on travel the next moment, *agrimakṣane* The Āmoda explains that by Ksaṇa, moment, is meant neither such a distance of time as an year after which the lover's journey may come off nor an exact moment itself which cannot give scope for details like ceremonial preparations of a religious character and otherwise, leave taking, grief-laden talk, looks etc. Agrima-kṣana is only an upalakṣana and has to be reasonably interpreted. Therefore, it is wholly needless for the Śrngāramañjarī to have made a criticism of the Rasamañjarī on this point, to have argued that the travel may begin in a day or two and to have offered the modified definition that the Pravatsyat-patikā is one who learns of her husband's preparations for travel and becomes grief-stricken.

As noted already, both in the Saptaśatī and the Amaruśataka, we find the instance of a Parvatsyat-patikā, at the sight of whose anguish the lover drops his programmed travel. This delicate and charming situation is noted by our author and mentioned as a sub-variety called Vigalita-prasthāna-patikā under the Pravatsyat-patikā (pp 34-35).

Abhisārikā (P. 37): The two varieties of Abhisārikā, she who goes to meet her lover and she who brings the lover to herself (abhisarati aud abhisārayati) and their

history have already been set forth above. Despite the antiquity of the two varieties and the importance of the authorites who accept both as varieties of the Abhisārikā, the Śṛngāramañjarī and those works which take its view appear to be justified in rejecting the second variety The Śṛngāramañjarī quotes first the definition in the Rasamañjarī which recognises both and then the Āmoda's comment which justifies the two kinds. According to the Śṛngāramañjarī, the second variety is to be brought under the Vāsakasajjikā. The Āmoda foresees this view and replies that turn or Vāra is necessary for the arrival of the lover in the case of Vāsakasajjikā and there is no such Vāra associated with the lover's arrival here. Against this the Śṛngāramañjarī advances the same explanation that it offered earlier when it brought the Avasita-pravāsa-patikā under the Vāsakasajjikā. Vāsaka, it has shown, has many meanings besides Vāra.

Uttamā etc (P. 39). This is a separate and basic classificaiton which, as can be seen from the historical survey given above, is handed down from Bharata. In its application to varieties of Nāyikās, the Rasamañjarī defines it on the basis of the degree of goodness towards the lover evinced by the beloved, thus the Uttamā or the best is that lady who behaves favourably towards her lover even when his behaviour is unfavourable.

This definition, the Āmoda rightly thinks, requires to be modified, as there is no question of any favourable act on the part of the beloved in the Khaṇḍitā and the Kalahāntaritā types and in the Svādhīnapatikā type where there is nothing else but favourable attitude all the time So, according to the Āmoda, the Uttamā means in all the types a greater refinement of the type-characteristic; if the characteristic is anger for instance, Uttamā will mean less of anger; if the characteristic is favourableness, Uttamā will mean a further degree of the same attitude. The Śṛngāramañjarī does not accept the Āmoda's explanation It would take the Uttamā as one who does more favourable acts than those done by the lover, the Madhyamā as one whose favourable acts are equal to those of her lover and the Adhamā as one whose favourable acts are less than those of her lover. What exact form these three take in each Nāyikā, as also in the Sakhī, the Śṛngāramañjarī shows elaborately; but as a compendious definition, what it has given is not less open to flaws than the one in the Rasamañjarī or the Āmoda; for, in Khaṇḍitā, Kalahāntaritā and Vipralabdhā there is no question at all of the favourable acts of the Nāyaka (Priya-hita)

(iii) Classifications

In the tabular statement of the Nāyaka-Nāyikā varieties recognised by the author of the Śṛngāramañjarī, which I have given at the end of this Introduction, I have indicated by *italics* the new varieties introduced by our author In view of that and the historical survey already given, it is not necessary to go here at any great length into the question of the classification of these varieties It would suffice if a brief review is made of the new varieties or names proposed by our text, particularly in relation to the texts of the Rasamañjarī and the Āmoda thereon.

1 *NĀYIKĀS*—Under Madhyā, the Śṛngāramañjarī introduces two sub-varieties Pracchanna-madhyā and Prakāśa-madhyā; in the former, the fact of the heroine being in the stage when love and bashfulness hold equal sway over her is known only to her lover; in the latter, her having reached this stage is known also to her friends.

2. The Rasamañjarī restricts the Pragalbhā to the Svīyā; the Śṛṅgāramañjarī extends her to the Parakīyā and Sāmānyā also. This extention is based on the Āmoda.

3. Under Pragalbhā, the Rasamañjarī gives no varieties, but mentions only two of her Ceṣṭās, her desire for enjoyment and becoming lost in it. The two varieties Rati-prītimatī and Ratyānanda-paravaśā introduced by our text are therefore derived only from the two Cestās mentioned by Bhānudatta. On this point of sub-varieties recognised later being derived from the descriptive epithets or leading characteristics mentioned by earlier writers, see above Introduction p. 20 para 3, and fn. 2.

4. The types Dhīrā etc were restricted by earlier writers to the Svīyā, the Rasamañjarī extends them to the Parakīyā and the Śṛngāramañjarī follows it and extends them to the Sāmānyā also. The Āmoda disagrees with the Rasamañjarī and follows the earlier writers

5. The Śṛngāramañjarī introduces as the first sub-classification under the Parakīyā the two varieties, Udbodhitā and Udbuddhā, not mentioned by others. This is an important innovation, for the consideration whether a Parakīyā has been tempted by a paramour or she has herself felt attracted to him is an essential matter. I have already pointed out how Vātsyāyana dwells on this aspect (see above p. 19) Under the sub-variety Nipuṇā here, the Rasamañjarī speaks only of two kinds, clever in speech and clever in action; the third kind mentioned in our text, clever in deceiving the husband, Pati-vañcana-nipuṇā, is, as the text itself says (p. 6), suggested by the Āmoda (pp 175-7, see fn p. 6 of the text) The two kinds Pracchanna-lakṣitā and Prakāśa-lakṣitā under the Lakṣitā are additions made by our text. Lakṣitā herself means one whose love affair is known to others; as such a Pracchanna-lakṣitā would appear to be a misnomer, our text, as usual, makes a subtle distinction in the degree of secrecy or publicity, in the Pracchanna-lakṣitā, the friends exercise their powers of observation and deduce her love affair, in the latter, everybody can see in the way she looks or acts that she has a clandestine love-affair Under this latter, our text speaks of four kinds, Kulaṭā, Muditā, Anuśayanā and Sāhasikā The last, as our text itself says, is taken from the Āmoda (pp. 175-7, see text p 6 fn.) The other three are older names found in the Rasamañjarī. There is, however, a difference in the way these varieties are given here in the Śṛngāramañjarī; Bhānudatta gives Guptā, Nipuṇā, Laksitā, Kulaṭā, Anuśayānā and Muditā only, and these in one series; but the Śṛngāramañjarī constitutes the first three into one sub-group and gives the latter three as sub-classes under a second variety of the third of the first triad, Lakṣitā Under Anuśayānā, the Rasamañjarī mentions in a descriptive manner three kinds, the Śṛngāramañjarī says that it gives specific names to these three (p 11), thus Vighaṭita-sanketā, Aprāpta-bhāvi-sanketā and Śankita-jāra-gamanā under the Anuśayānā in our own text are derived only from the Rasamañjarī As noted here by our text and as pointed out by me in the footnote (p. 11), the Āmoda indicates the possibility of many kinds of Anuśayānā. It is not as if the Āmoda speaks of many possible varieties of Anuśayānā only, under the immediately preceding Muditā, the Āmoda gives with illustrations (and this has not been noticed by the author of the Śṛṅgāramañjarī) varieties of Muditā like Jāra-darśana-muditā, Darśanamātra-visrasta-nīvī, Jārakathā-śravana-muditā, Tadīya-śabda-śravaṇa-mu., Nāma-grahaṇa-mu., Dhyāna-mu, and Sangama-mu. Similarly, under Vāgvidagdhā too (pp 187-8), the Āmoda mentions and illustrates the further sub-varieties, one who employs double entendre, śliṣṭa-vacana, and of a Sakhī who is a Vāgvidagdhā. It appears, therefore, significant that, just in this context, our author, in making his reference to the Āmodakāra whom he admires, calls him a Prauḍha (p 11)

6. The Rasamañjarī has no varieties under the Sāmānyā; nor does the Āmoda give here any The author of the Śṛngāramañjarī says that he gives here five varieties not spoken of in other works (p. 73) These five original varieties are Svatantrā, independent, Jananyadhīnā, under her mother's control, Niyamitā, engaged to one, Kḷptānurāgā, having real love to one, and Kalpitānurāgā, feigning love for money (pp 13-14)

7. Under the Svādhīna-patikā, the Śṛṅgāramañjarī gives two special varieties, the Dūtī-vañcikā and Bhāvi-śankitā; these have been explained above. These are also new additions made by our author. (pp 16-17).

8 The only variety under the Vāsakasajjikā not mentioned in the Rasamañjarī and mentioned in the Śṛngāramañjarī is the Avasita-pravāsa-patikā This figures in the

discussions under the Pravatsyat-patikā in the Āmoda, and as seen there, has been discussed in the work Vilāsaratnākara also (see p 17 of text, fn.)

9. Under the Virahotkanthitā, the Śrngāramañjarī says first that the earlier writers gave five varieties. This refers to the Rasamañjarī and the five common varieties Mugdhā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā given therein. The Śrngāramañjarī adds two new and special varieties here, Kārya-vilambita-suratā, one whose union with the lord is being delayed by preoccupation with work and Anutpanna-sambhogā, one for whom union with her lover has not yet happened, this latter refers to the heroine in Pūrvānurāga-vipralambha, and owing to the variety of circumstances under which her love for the lover might have been created, she falls into four kinds, pining after *seeing* the lover, after *hearing* about him, and after seeing him in a *picture* or *dream*, Darśana-anutāpitā, Śravana-anu , Citra-anu and Svapna-anu These sub-varieties also are new additions made by our author.

Now regarding the two main additional varieties mentioned above, Anutpanna-sambhogā and Kārya-vilambita-suratā, there is reason to believe that the Śṛngāramañjarī deduced these from the detailed discussion of the issues relating to the definition of the Virahotkaṇṭhitā in the Āmoda, two varieties of this type with regard to whom the Rasamañjarī-definition is said to be too narrow, avyāpta, are those like Damayantī who have yet to meet their lovers of whom they have heard, and those who, remaining at home, have their union delayed by domestic work.

प्रियतमप्राथमिकसंभोगप्रागभावोत्काण्ठितासु दमयन्त्यादिषु, भवन एव प्रोषितकार्यान्तरासक्तप्रियविलम्बोन्मनस्कासु * * * चाव्याप्तम् । * * प्राथमिकसंभोगप्रागभावोत्कण्ठिता यथा * * भवने प्रेयोऽनागमनोत्काण्ठिता यथा * * । Pp 345—6

Two more varieties conditioned by the two other varieties of Vipralambha, Śāpa and Marana, are also added by the Āmoda

10. Of the two varieties of Vipralabdhā given in our text, the first, Nāyaka-vañcitā, is the common type; the second, Sakhī-vañcitā, is not the creation of our author, for we find the Āmoda discussing and rejecting it.

11. The speciality in the treatmeat of the Khanditā in the Śrngāramañjarī is that it brings the three varieties Dhīrā etc, and the two, Mānavatī and Anya-sambhoga-duḥkhitā, under it. The Śrngāramañjarī says that by Anya-sambhoga-duḥkhitā, the earlier writers (including Bhānudatta) meant only the Dūtī-sambhoga-duḥkhitā, but it would add thereunder other varieties, a Dūtī-samāsakti-duḥkhitā, one upset on learning of the lover's attempt to enjoy the Dūtī, Itara-rati-śruti-khinnā, one who is upset on hearing of the lover having enjoyed the company of another Nāyikā and Īrsyā-garvitā, one who, out of her jealousy at the lover's relation with another lady, gives vent to her angry and haughty words before others

12 The only pecularity regarding Kalahāntaritā is the inclusion here of Pranaya-kalaha as giving rise to the second variety Praṇaya-kalaha itself is no new idea.

13 The Vakroktigarvitā has only two varieties in the Rasamañjarī, Prema-garvitā and Saundarya-garvitā. The Śrngāramañjarī adds Saubhāgya-garvitā and Naipuṇya-garvitā in the main group; under Saundarya-garvitā, it adds sub-varieties Smita-garvitā, Yauvana-garvitā, Saukumārya-garvitā and Vilāsa-garvitā, the last being specially mentioned as its own contribution. From the last observation, it is clear that the Śṛngāramañjarī lays no claim to originality for the other additional Garvitā-varieties. In fact, they are all taken from the Āmoda, which the Śrṅgāramañjarī does not however fail to mention in this context. The Āmoda adds the Yauvana-garvitā and the Naipuṇyādi-guṇa-garvitā. It gives the Saubhāgya-garvitā with illustration, but as noted in the Śṛṅgāramañjarī, it includes her in Prema-garvitā; Saubhāgya and Preman are distinct as cause and effect according to the Śṛngāramañjarī. The Āmoda gives also with illustra-

tions the Smita-and Saukumārya-garvitās, but considers them included in Saundarya-garvitā (pp 251-253)

यौवनगर्विताद्योऽपि सन्ति । यौवनगर्विता यथा * * स्मितसौकुमार्यगर्वितयोः सौन्दर्यगर्विताया-मेवान्तर्भावः । स्मितगर्विता यथा * * सौकुमार्यगर्विता यथा * * एवं तद्भेदा यथासंभवमूह्याः ।

14. The three classes of the Prosita-patikā, with reference to the three times, past, present and future, have been foreshadowed in literature; the Rasamañjarī, however, discusses only the future-variety, Pravatsyat-patikā, the Āmoda discusses the whole question and there is therefore no new addition here, which the Śrṅgāramañjarī can be said to have introduced The Vigalita-prasthāna-patikā, though foreshadowed in literature, has, however, been clearly formulated for the first time only in our text (p. 34). Under the past-variety, Prosita-patikā, a new addition made by our text is a variety called Sakhyanutāpitā, which appears to be a needless minor innovation; she is the Prosita-patikā lady whose friend too has gone on some travel and is thus not by her side to console her

15 Under Abhisārikā, the Śrngāramañjarī rejects the second variety mentioned in the Rasamañjarī, she who makes the lover go to her. The Parakīyā-Abhisārikā is given in the Rasamañjarī three sub-varities, she who goes out in moonlight, in darkness and during day. (Jyotsnā-abhi , Tamo'abhi , and Divā-abhi.). The Śrngāramañjarī adds here three more, Garva-abhi., one who is proud and having come to her lover's place, pretends to have come on some other work, Kāmābhisārikā, whom later (p 40) our author calls the Uttamā-abhi , one who goes out under the sway of exceeding infatuation, and Premavākya-abhi., a special addition, which means one who goes out, meets the lover and has a loving conversation with him, in the last case, the beloved appears to have sought the meeting to enjoy *tete-a-tete* with her lover

The Hindi work Rasikapriya is cited here (p 37) as giving a variety called Prema-abhi , which the Śrngāramañjarī rejects on the ground that all Abhisārikās are prompted only by Preman, love

16 The additions made by the Śrngāramañjarī under the Sakhī and the functions and acts of the Dūtī and the Sakhī are of minor importance and can be noted from the tabular statement given below The Svayam-dūtī is somewhat important, but the Śrngāramañjarī has no discussion on it; in the historical survey given at the beginning, I have noticed the views of other writers on the Svayam-dūtī

17. *NĀYAKAS* The Rasamañjarī gives the second group of Nāyaka-classification as comprising only four varieties, Anukūla, Dakṣina, Dhrsta and Śatha. The Śrṅgāramañjarī adds here the Mānin and the Catura, who are of course mentioned by Bhānudutta, but who are, as our text says, included by him in the Śaṭha. (Rasamañjarī p 219, p 49 of text here) Under Dhrsṭa, our text adds Dhūrta, not a new name, as a sub-variety.

18 The Rasamañjarī gives also a Proṣita-variety of the Nāyaka; the Śrṅgāramañjarī adds to this the Amilita and Virahin and makes these three as a separate group of Nāyaka-classification None of these names is new, as has been shown in the section on Nāyakas in the historical survey given above. The Āmoda, which text our author keeps immediately before him, adds the Ayukta and the Virahin to the Prosita given in the Rasamañjarī (pp 544-9)

(*iv*)

As the author of the Śrngāramañjarī kept the Rasamañjarī before him, we might compare here the topics dealt with in both these texts and see what topics touched by Bhānudatta have been left out by our author and what additional topics our author has introduced. At the very outset, our author informs us of the special points to be noted in his treatment, which might also be reviewed in this connection.

(*a*) Bhānudatta's treatment of each Nāyikā includes besides definition and illustration a statement, with illustrations, of phases of behaviour characteristic of each type, referred to compendiously as *Ceṣṭā* As Ananta Bhatta points out, these Cestās are, in addition to the definitions, for the correct grasp of the nature of each Nāyikā (svarūpa-grahana), and as noted already in the historical survey (p. 20 above), earlier works devoted some attention to this aspect It is no doubt true that some of the constituents of the definitions of the Nāyikā-varieties, as well as the formulation of sub-varieties, in later texts are based on these Cestās or descriptions of phases of characteristic behaviour given in earlier works; still a regular statement of the Ceṣṭās as found in the Rasamañjarī is desirable as helping the further understanding of the nature of each type, and this is not given in the Śrngāramañjarī.

(*b*) At the end of its treatment of the Nāyakas, the Rasamañjarī discusses the question, which our text omits, whether or not the varieties caused by Avasthās, such as have been shown for the Nāyikās, are to be had for the Nāyakas too, whether or not we have varieties of Nāyakas other than the four Anukūla, Daksina, Śatha and Dhrsta; whether, for example, we cannot have varieties of Nāyakas like Utka, Vipralabdha and Khandita corresponding to the Nāyikās of those names An Utka would be a Nāyaka yearning for the Nāyikā's arrival, Vipralabdha, one deceived by her and so on. Bhānudatta discountenances this as absurd This is a question not dealt with by our text. But we find our text, like the Āmoda, giving the three Nāyaka types Prosita, Amilita and the Virahin, the first of which is given by Bhānudatta himself.

Besides these, Bhānudatta himself, as also other writers on this subject, speak of three main Nāyaka-types Pati, Upapti and Vaiśika. It is not as if these Nāyaka-varieties, which have been accepted, have no correspondence to the Nāyikā-varieties recognised. Upapti is the hero figuring in the love of the Parakīyā; Vaiśika pairs with Sāmānyā, Anukūla goes with Svādhīnapatikā; Daksina, Śatha and Dhrsta would figure in the love of the Khanditā, Vipralabdhā and Kalahāntaritā; Amilita and Virahin are the corresponding Nāyakas for the Virahotkanthitā in her varieties Anutpanna-sambhogā and Kārya-vilambita-suratā, Proṣita, recognised by Bhānudatta, is clearly the Nāyaka for the Prosita-patikā That the very recognition of Prosita cuts against Bhānudatta's criticism of a corresponding Nāyaka-series in shown by Ananta Bhatta in his gloss

कथमन्यथा प्रोषितभेदमुदाहृतवान् स्वयमिति यत्किञ्चिदेतत् । Pp *227-8.*

There is however another aspect to this question raised by Bhānudatta which would justify his fear that the recognition of similar Nāyaka-types would result in Rasābhāsa. By corresponding Nāyaka-varieties, we have got to understand not the Nāyakas figuring in the love of the respective Nāyikā-types, but as explained by me first, Nāyakas who get similar treatment at the hands of the Nāyikās, thus an Avasthā-Nāyaka corresponding to the Prosita-bhartrkā-Nāyikā would be not the Prosita-Pati, the hero who has gone abroad and caused the suffering of separation for the heroine, but a lover whose beloved has gone on travel, leaving him in yearning, a Khandita-Nāyaka would mean a lover who is jealous of his beloved owing to her relations with another Nāyaka; a Vipralabdha-Nāyaka would similarly be the lover whom the expected beloved has deceived and disappointed. Bhānudatta is correct when he says that all this is not in vogue in literature (asampradāya) and fraught with Rasābhāsa

(*c*) Under Proṣitabhartṛkā, Bhānudatta says that her suffering passes through the ten recognised stages of separation, daśa avasthās, leading up eventually to death. To the enumeration and illustration of these ten states, Bhānudatta devotes some space at the end of his work (pp 236-245). These ten states are just mentioned as characterising the heighest type of love, uttama-anurāga (p. 53, line 2) but are not enumerated, described or illustrated in the Śṛṅgāramañjarī.

As regards topics additionally introduced in the Śṛṅgāramañjarī, the only subject not altogether touched in the Rasamañjarī is, as the Śṛṅgāramañjarī itself says at the outset, the fourfold classification of Nāyikās into Padminī etc., which is more germane to regular Kāmaśāstra works and which only some Hindi works on the subject and some later works like the Mandāramaranda Campū take into consideration, and the four Nāyaka-types of similar vogue in works of erotics, Bhadra, Datta etc.

Among its special features, the Śṛṅgāramañjarī speaks of 'fresh elaboration'. Such elaboration is seen prominently in (a) the elucidation of the Uttamā, Madhyamā and Adhamā for each and every kind of Nāyikā and even for the Sakhī on pp. 39-41 and (b) the enumeration and illustration of the functions and the acts of the friend and messenger, which takes as many as nine pages (41-49) (c) The subject of Rasa, which is just touched upon in the Rasamañjarī, but which Bhānudatta deals with in another whole work of his, the Rasataraṅginī, is given a succint exposition by our author at the end of the work The reference made here to the Rasamañjarī-kāra's view is to Bhānudatta's separate work on Rasa, the Rasataranginī. (P 52) (d) A general tendency at elaboration is seen in another direction all through the work, in the treatment of the Nāyikā-varieties. For some of these elaborations which it refers to at the outset, the work takes credit. The critical discussions here are generally much more elaborate than in the Rasamañjarī. The increase is the number of Nāyikā-varieties has already been noted.

Regarding illustrations, the work says that its illustrations are more precise than those given in the earlier treatises; see especially its statement under the Svādhīnapatikā (p. 15): प्राचीना वक्रोक्तिगर्वितासंकीर्णानि स्वाधीनपतिकोदाहरणानि लिखितवन्तः । वयमसंकीर्णानि लिखामः ।

In the case of every Nāyikā-variety, the work first gives a general illustration, and then only classifies and illustrates the sub-classes; this again is a speciality of its treatment claimed by the work itself (सर्वस्थलेषु साधारणलक्षणानां साधारणोदाहरणानि विरचय्य) This elaboration is not devoid of needless repetition; for, almost regularly, the types are once defined and classified in the discussion-portion (carcā-grantha) and then again enumerated and defined in the definition-portion (laksana-grantha).

Whenever necessary, the Śṛṅgāramañjarī says that it also abridges the treatment (संक्षेपकरणस्थले संक्षेपं कृत्वा) p 2. The topics dealt with by Bhānudatta but left out by our author, which have already been noted, would come under this abridgement Jyesthā and Kaniṣṭhā are illustrated by Bhānudatta in three sub-classes, but the Śṛṅgāramañjarī gives only a single illustration for them (p.7). Under Muditā and Anuśayānā (p 11), the Āmoda mentions a large number of sub-varieties, but the Śṛṅgāramañjarī expresses itself in favour of a briefer treatment of varieties here. The Uttamā, Madhyamā and Adhamā varieties of Nāyakas are illustrated by Bhānudatta, but the Śṛṅgāramañjarī, which has elaborated so many topics, omits their illustration out of fear of undue length. (p. 51). Similarly, it omits (p. 51) illustrations for Pīthamarda, Vidūṣaka, Viṭa and Ceta Such omissions may be justified only on the ground that the main preoccupation of our author is the Nāyikā-types. But one cannot help feeling that, having been very elaborate up to the end of the Sakhī and Dūtī, our text rushes over the remaining topics and hustles towards the end.

Among other claims made by our author at the opening of the work are: Formulation of new varieties on the basis of instances in literature, where poets have delineated them प्राचीनोदाहरणानुसारेण नायिकाभेदान् कल्पयित्वा । This is well-illustrated by varieties like Pravasat-patikā and Vigalita-prasthāna-patikā Coining of specific names for the Nāyikā-varieties where earlier writers gave no names येषां नामानि न सन्ति तेषां नामानि स्थापयित्वा ।

IX

Detailed Summary of the Contents of the Śṛṅgāramañjarī

P 1. Introductory Verses (1-16). Obeisance to the preceptor and deities (śl. 1); obeisance to the preceptor (probably Bande Nawāz Geesu Darāz) (śl. 2).

Obeisance to Bande Nawāz Hazarat (Geesu Darāz) (śl. 3); tracing of the ancestry of the author of the work from Geesu Darāz (śls 4-12); Śāharāja born in the line of Geesu Darāz (śl 4), his three sons Śāharāja, Sabanapesarullāh, and Akbar Shah (śl. 5); the second, Sabanapesarullāh, had a son named Śāharāja, who was a royal preceptor (śl 6); his (eldest) son was Akbar Shah known as Bade Sāheb (śl 7), praise of Bade Sāheb (śls 8-9); his two younger brothers were Mīr Sāheb and Śāha Sāheb (śls. 10-11); praise again of Bade Sāheb Akbar (śls 12-14).

P 2 Akbar himself (*svayam*) wrote in Telugu the work Śṛṅgāramañjarī (śl 15); this is the Sanskrit version of that Telugu work of Akbar (śl 16)

Prose passage describing again Bade Sāheb Akbar Śāha as endowed with literary and artistic gifts, as being devoted to (his father) Śāharāja, the preceptor of Sultan Abul Hasan, the patron of arts and letters, and as writing the work Śṛṅgāramañjarī.

Mention of the sources on which the Śṛṅgāramañjarī is based: Rasamañjarī, Āmoda and Parimala, Śṛṅgāratilaka, Rasikapriya, Rasārnava, Pratāparudrīya, Sundaraśṛṅgāra, Narasakāvya, Daśarūpaka, Vilāsaratnākara, Kāvyaparīkṣā and Kāvyaprakāśa; statement about the method adopted in this work and its special features. it is stated that the definitions in the earlier works mentioned above are adopted wherever they were found to be acceptable and rejected wherever they were found to be otherwise, that (new) classes of heroines have been created on the basis of the verses in the poetry of earlier writers depicting various classes of heroines, and definitions and illustrations have been supplied in the cases of those *Nāyikā*-types for which earlier texts did not provide these; that names of *Nāyikā*-types have been coined wherever they were lacking in earlier works; that sometimes the old names have been improved upon; that the treatment has been made elaborate or brief as and when necessary; that, in all cases, the main types are first given each a general illustration; that a few old illustrations have also been utilised and quoted; that the discussions are in prose and illustrations in verses; that besides the different *Nāyikā*-types, together with their definitions and illustrations, some details of the Śṛṅgārarasa, the chief of the nine Rasas, such as its *Sāttvikabhāvas*, are also dealt with; that the classification of heroines into the types *Padminī* etc., which previous works of this branch of study did not give, are also dealt withthere.

Definition of *Nāyikā* (heroine) in general as the lady who is the object of love; illustration of heroine in general (śl 17).

P. 3 The heroine is of three kinds *Svīyā*, *Parakīyā* and *Sāmānyā*, one's own wife, another's wife and the public woman.

Citation of the definition of the first, *Svīyā*, given in the Rasamañjarī that Svīyā is the lady who is devoted solely to her lord; its refutation; the word *'eva'* 'solely' is criticised as pointless; for if, as is meant by it, one should be attached only to her lord, a Svīyā can never become a Parakīyā; and it is a Svīyā who becomes a Parakīyā. If 'eva' is not used, it might be argued that the definition would apply also to the Parakīyā, who has love to her wedded husband also; the author replies that love as such for a Parakīyā is always for her paramour, never for her wedded husband. The above-noted purpose of the word 'eva' in the definition has been pointed out in the Āmoda which says that even a Parakīyā enjoys her wedded husband's company and so far she has love towards him too. Criticism of this view of love or Anurāga. Anurāga, the author says, is not mere desire for enjoyment, even that desire which the Parakīyā shows to her wedded husband

is ultimately to keep her wedded husband in good humour or under a wrong impression, so that she might privately carry on with her paramour.

Therefore, Svīyā according to the author is to be defined as one devoted to her lord, here too, the word lord, 'Svāmin', could be substituted by the word 'wedded husband'. If this Svīyā is so devoted for life, she is called Pativratā.

She is classified into *Mugdhā, Madhyā* and *Pragalbhā,* the adolescent, the grown up and the fully grown.

Illustration of Svīyā in general (śl. 18). Mugdhā dealt with; citation of the Rasamañjarī-definition of Mugdhā that she is one in whom youth has just sprouted; criticism of this that this would apply to Parakīyā and Sāmānyā; further, in the present enquiry into Nāyikā-types, qualities are taken as differentia, not age; citation of the Mugdhā-definition in the Pratāparudrīya that she is one whose love is overcome by bashfulness; criticism of this that it would not include the sub-variety of Mugdhā called Ajñātayauvanā; this is a stage in which the heroine is just being put in the way; even bashfulness is not so developed as to subjugate her love which too is in an undeveloped state; it may be argued that such a girl, with neither love nor bashfulness, is not a Nāyikā at all, the reply is that she is a Nāyikā in so far as these would presently appear in her; the author's own definition of Mugdhā that she is one who is innocent of the fine appreciation of man (her husband)

Mugdhā further classified into one not conscious of her youth and one conscious of the same, *Ajñāta-yauvanā* and *Jñāta-yauvanā.*

P. 4 Three illustrations of Mugdhā in general (śls. 19-21).

Definition of the first Mugdhā-variety, Ajñātayauvanā, as one who does not even know of the birth of youth in herself; illustration, Jñātayauvanā defined as one who has known the birth of youth in herself, and further classified into *Navoḍhā,* the newly-wedded who is bashful and timid, and the *Visrabdha-navoḍhā,* the newly wedded who has gained an amount of confidence and self-possession, and allows herself to be fondled by her husband; illustration of the Jñātayauvanā in general, definitions and illustrations of the Navoḍhā and the Visrabdha-navoḍhā

Madhyā then dealt with, the Rasamañjarī-view that the Madhyā is a further advancement over the Visrabdha-navoḍhā, and hence called Ati-visrabdhā, criticised, the quality of 'newly-wedded' applies only to Mugdhā; and the quality of 'great confidence' would apply only to Pragalbhā; and the two cannot be in Madhyā. It may be argued that it is after all the circumstance of first union that is meant by Navodhātva; if this first union happens for a Mugdhā, she is Navoḍhā; if it happens for a Madhyā, she is Ativisrabdha-navoḍhā; but the author disapproves of this view, as in such an interpretation of Navoḍhātva, it would become applicable to Pragalbhās like the highly grown-up princesses and courtezans.

Definition of Madhyā as one over whom love and bashfulness have equal sway; her further varieties given as two, *Pracchanna* and *Prakāśa.*

P. 5. Madhyā illustrated in general (śls 26, 27); Pracchanna and Prakāśa Madhyās defined as those whose states of love as being in equal measure with their bashfulness are known, respectively, to the lover only, and to her friends also. Illustrations of these two varieties (śls 29).

Pragalbhā: Citation of the definition of Pragalbhā in the Rasamañjarī that she is one who is an adept in the art of love with reference solely to her wedded husband; criticism that the condition 'solely with reference to her wedded husband' should not be added, as this would mean that the Parakīyā and Sāmānyā cannot be Pragalbhās; that those two have no Mugdhātva or Madhyātva but have Pragalbhātva is a matter of

undeniable experience, therefore, the Rasamañjarī-definition of Pragalbhā would apply to Svīyā-Pragalbhā only, citation and adoption of the definition given in the Āmoda that Pragalbhātva consists of the subjugation of bashfulness by love Pragalbhā proposed to be defined and illustrated with reference to the main type called Svīyā.

Definition and illustration of Pragalbhā in general (śl 30), Svīyā-Pragalbhā defined and classified into *Rati-prīti matī* and *Ratyānanda-paravaśā*, one that desires to have the husband's company frequently and one that forgets oneself in the bliss of that enjoyment.

Illustration of Svīyā-Pragalbhā in general (śl. 31). Definitions and illustrations of Rati-prīti-matī and Ratyānanda-paravaśā (śls 32, 33).

P 6 Classification of Madhyā and Pragalbhā dealt with above into three classes. *Dhīrā, Adhīrā* and *Dhīrā-adhīrā*, the self-possessed, the un-self-possessed and one who is partly self-possessed and partly not Consideration of the view of the older writers that this classification into Dhīrā etc, pertains only to Svīyā, examination of the views expressed on this point in the Rasamañjarī and the Āmoda, the former extending it to Parakīyā and Sāmānyā also and the latter not agreeing with this extension. As these varieties Dhīrā etc are based on the appearance of anger in the heroine, these varieties can be had according to the Rasamañjarī, but the Āmoda says that there is little scope for anger in a Parakīyā for whom union itself with the paramour is hard of attainment and whose love has to be guarded from publicity. The author's view on the point that the extension is reasonable Parakīyā is of two kinds, Udbuddhā and Udbodhitā, the former has love by herself; the latter gets it by the inducement of the hero, both of them have love, and love is always attended by feelings of jealousy and anger, and hence Dhīrā and related varieties can appear in Parakīyā too What the Āmoda says may perhaps be true of the Udbuddhā type of Parakīyā, but never of the Udbodhitā type Sarcastic remark, threatening etc, characteristic of Dhīrā etc. are denied in the Parakīyā on the ground that love for her is a secret affair and the few moments of hard-won meeting rule out the possibility of any display of anger etc.; the reply is that all this can appear in privacy when the two meet secretly, the Āmoda itself creates two new varieties of Parakīyā called Pati-vañcikā and Sāhasikā; if such deceitfulness and daring, vañcana and sāhasa, are admissible in her, anger also is admissible. Similarly, even Sāmānyās have the varieties, Dhīrā etc., as it has been accepted that though professionals, they too have some love, and love always means anger and attendent feelings. Though these varieties are thus possible in Parakīyā and Sāmānyā, they will be illustrated here only with reference to the Svīyā.

Citing the Rasamañjarī and its definition and illustration of Madhyā-Adhīrā, the author shows that the Rasamañjarī is incorrect and that he would give more accurate definitions and illustrations of Dhīrā etc ; states that further classification of Dhīrā etc. into Khaṇḍitā etc. will be taken up later

P 7 Definitions and illustrations (śls. 34-40) of the six varieties of Dhīrā etc. in Madhyā and Pragalbhā. Madhyā-Dhīrā: one whose anger is *suggested* through her speech: Madhyā-adhīrā: one who *expresses* her anger through an allegorical expression; Madhyā-dhīrā-adhīrā: one whose anger is partly suggested and partly expressed. Pragalbhā-dhīrā. one who shows her anger by indifference to enjoyment; Pragalbhā-adhīrā. one who exhibits her anger through threat etc., (beating and the like); Pragalbhā-dhīrā-adhīrā is partly of the former type and partly of the latter.

The classification into Jyeṣṭhā and Kaniṣthā; the two defined as being the object of the greater and the lesser love of the lover. Illustration (śl. 41).

Parakīyā: The Rasamañjarī-definition of the Parakīyā cited and criticised. According to the Rasamañjarī, the Parakīyā is one who is secretly in love with a person other than her wedded husband, according to the author, this is not an appropriate defini-

tion, as it is narrow and would not answer to the sub-varieties of Parakīyā called Lakṣitā and Kulaṭā whose love-affair is known openly to friends and others.

P. 8. The element of 'secrecy' is defended by some as being essential to the definition and explained as referring only to the husband and not to friends. Even this is wrong as this would exclude such beautiful women who are attached to other lovers andare also not abandoned by their wedded husbands It cannot be argued that such a woman is not a regular Nāyikā, but only a Nāyikā-ābhāsa, for she is a Nāyikā in the full sense of the term by virtue of her deep attachment to her lover; only her wedded husband who also continues to cling to her is an *Ābhāsa* of a *Pati*. If the Pati-vañcikā, she who deceives her husband and goes astray, is not an Ābhāsa of Parakīyā, but a regular Nāyikā-variety, how is the variety under discussion alone an Ābhāsa?

The definition of Parakīyā given in the Āmoda cited and elucidated. The Āmoda logically 'refines' the definition that the Parakīyā as such is one who is never the substratum of a total absence of clandestine love for a paramour, this means that, in as much as at the time of the first origin of her love for a paramour, it was secret and unknown to her husband, she is also not totally devoid of the element of secrecy; and in this manner, the Lakṣitā and Kulaṭā are also brought into the original definition. Even the little secrecy that is meant, the author of the Śṛngāramañjarī now points out, is not applicable to the case of the variety called Śravanānuraktā, whose love for one of whose beauty etc. she has heard is, even in the first stage, known to her friend; it cannot be held that a little secret love is necessary to make one a Parakīyā; for till this love is known, she cannot be called a Parakīyā, from something revolving in her mind alone, one cannot determine if one is a Svīyā or a Parakīyā; until something about her love for another comes out, she cannot be called a Parakīyā; therefore, the adjunct 'aprakaṭa', 'secret', is pointless

Therefore the author's definition of Parakīyā is simply one who loves a person other than one's husband

The omission of the adjunct 'secret' does not make the definition applicable to the Sāmānyā, common woman; for in her case there is no question of a husband or one other than him, Svīya or Para-puruṣa

In the case of a maiden, Kanyā, she is under her parent's control, he who is accepted by them becomes her husband; any other person is para-puruṣa; if her parents marry her eventually to the same person whom she loves, she, a Kanyā Parakīyā till then, becomes a Svīyā, this circumstance illustrated by an old verse. Nowhere else does a Parakīyā become a Svīyā.

Parakīyā is of two kinds: *Kanyā* and *Paroḍhā* Kanyā defined as a maiden who is, without her parents' knowledge, in love with a lover; the Paroḍhā is a married lady who is in love with a lover other than her wedded husband. All the varieties of Parakīyā, other than Kanyā, are only in Paroḍhā Two new varieties in Paroḍhā not mentioned in earlier works, Udbuddhā and Udbodhitā, dealt with by the author. Twenty-five Parakīyā-varieties shown: Parakīyā classified into *Kanyā* and *Paroḍhā*; Paroḍhā into *Udbuddhā* and *Udbodhitā*, Udbodhita into *Dhīrā*, *Adhīrā* and *Dhīrā-adhīrā*; Udbuddhā into *Guptā*, *Nipuṇā* and *Lakṣitā*, Guptā into *Vṛtta-surata-gopanā*, *Vartiṣyamāna-surata-gopanā*, and *Vṛtta-vartiṣyamāna-surata-gopanā*; Nipuṇā into *Vāṅ-nipuṇā*, *Kriyā-nipuṇā*, and *Pativañcanā-nipuṇā*, Lakṣitā into *Pracchanna-lakṣitā*—

P. 9. —and *Prakāśa-lakṣitā*; Prakāśa-lakṣitā into *Kulaṭā*, *Muditā*, *Anuśayānā* and *Sāhasikā*; Anuśayānā into *Vighaṭita-saṅketā*, *Aprāptabhāvi-saṅketā* and *Śaṅkita-saṅketa-jāra-gamanā*.

Definitions of these: definition and illustration (śl. 42) of Parakīyā in general. Kanyā defined and illustrated (śl 43); Paroḍhā defined and classified into Udbuddhā and Udbodhitā, illustration of Paroḍhā in general.

Udbodhitā defined as one in whom the lover induces the love by some means; her three varieties, Dhīrā, Adhīrā, and Dhīrā-adhīrā, Udbodhitā illustrated generally (śl 45); the varieties Dhīrā etc in Parakīyā are to be defined on the analogy of Dhīrā etc. in Pragalbhā dealt with above; illustrations of Dhīrā etc. in Parakīyā (śls 46-48).

Udbuddhā defined as one in whom love wells up of its own accord on seeing the beauty of the lover; illustration (śl 49), three varieties of Udbuddhā, Guptā, Nipuna and Lakṣitā, Guptā defined as one who hides her love-affair; she is of three further kinds, one that hides up a love-affair that is respectively past, is to come off or has happened, and will happen again, Vṛtta, Vartisyamāna and Vrtta-vartisyamāna Surata-gopanā.

P 10 Guptā in general illustrated (śl. 50). Definitions and illustrations (śls 51-53) of the three varieties of Guptā.

Nipunā defined as one experienced in love-affairs with other men; she is also called Svayam-dūtī, one who has no need for other messengers to help her; she is of three kinds, adept in speech, act and deceiving her husband, Vāṅ-nipunā, Kriyā-nipuṇā, and Pati-vañcanā-nipunā, nipunā illustrated in general (śl. 54).

P 11 Laksitā defined as one whose clandestine love-affair is known to a select few like her friend (sakhī); she is of two kinds *Pracchanna-laksitā* and *Prakāśa-lakṣitā*, illustration in general of Lakṣitā (śl 59).

Pracchanna-laksitā is one whose secret love-affair is inferred by her friends from certain symptoms, illustration (śl 60).

Prakāśa-laksitā: one whose unchastity is openly known; she falls into four classes, the harlot, the gratified, the dejected and the daring, *Kulatā, Muditā, Anusayānā* and *Sāhasikā*; illustrations of Prakāśa-laksitā in general (śls. 61, 62).

Kulatā defined as one frequently seeking the company of paramours; illustration (śl. 63); Muditā defined as one gratified at the realisation of her desire for such love; illustration (śl 64).

Anuśayānā is a class admitting of many varieties; Rasamañjarī gave only three varieties, but the Āmoda showed many more; the author says that, for the sake of brevity, he would also speak only of three varieties; and adds that whereas the earlier texts do not give any names for these three varieties, he would give names to them.

P 12 Anuśayānā defined as one perturbed because of her failure to have a tryst with her paramour; she is of four kinds, one whose tryst has been broken, (Vighaṭita-saṅketā), one who is afraid that there may be no scope or facility for secret meeting (Aprāpta-bhāvi-sanketā), one who doubts whether her paramour will go to the trysting place (Śankita-saṅketa-jāra-gamanā), and one who daringly achieves her union (Sāhasikā); definitions and illustrations for Anuśayānā in general (śl. 65); definitions and illustrations of all these four classes of Anuśayānā (śls. 66-69).

Sāmānyā, the common woman, taken up; the Rasamañjarī-definition cited; according to the Rasamañjarī, the Sāmānyā is one who loves everybody for the sake solely of money; this definition is criticised: If money is mentioned as the condition, it is no love at all; further, love can be only for one; anything else will only be a semblance, Ābhāsa, and the Sāmanyā will consequently be no Nāyikā. Some would maintain the above definition, explaining love, Anurāga, as mere desire, Icchā, which can be for several people for several reasons; this is also an absurd view, for, we are here concerned only with love as such and not some desire; the desire for mutual enjoyment between man and woman on seeing each other's beauty etc. is the love which we are dealing with here; the feeling towards relatives and friends is kinship; that towards elders or preceptors is devotion; desire is thus of many forms and if only some desire is meant, every woman will be unchaste, a Parakīyā; the true nature of love, Anurāga, will be set forth later while dealing with Rasa.

P. 13. The Āmoda is then cited; according to the author of the Āmoda, the application of the term Anurāga to the Sāmānyā in the Rasamañjarī-definition is not unjustifiable, as, for the duration of the company with a particular person, the Sāmānyā is attached only to him. To the Śṛngāramañjarī, even this is not an adequate definition of Anurāga; for it is something which, when it is roused for somebody, does not countenance another object at all; it can never be for many and yet be love

A shrewd objection now forseen is that such a view of Anurāga would remove from our field of study the harlot or Kulatā, who is defined and accepted as a woman attached to several men; the author replies that the Kulatā has her real love towards one whom she loves most as the best lover, and her search is all the time to find him out who will satisfy her most. The author quotes an illustrative verse on Kulatā bearing out this point from the Āmoda itself.

Similarly the Sāmānyā also is one who has her love for one person; her courting of manifold company is to maintain her trade; the author mentions here that this is the meaning of the old illustrative Telugu verse, which is evidently quoted in the Telugu Śṛngāramañjarī. That the Sāmānyā has no Anurāga is not true, she has it naturally but it is concealed.

Finding that the feigned attachment for many mentioned in the Rasamañjarī-definition is not proper, the author of the Āmoda gives the logical definition of Sāmānyā as one belonging to the genus Veśyātva, this is incongruous, in as much as we have been so far defining heroines by the difference in their qualities, and not by their class; if class should be taken for classification, we would have endless divisions into divine, human, divine-human (*Divyā, Adivyā, Divyādivyā*) and so on

The author, having discussed the condition of *'money'* (*vitta*) in the Rasamañjarī-definition, examines now the further delimiting adjunct *'only'* (vitta-mātra) citation of Āmoda's explanation of the need for the word 'mātra' (*solely* for money), as otherwise the definition would be too wide and apply also to the Parakīyā who seeks many paramours and receives also pecuniary consideration. This the author considers to be wrong; for in the case of a Parakīyā, the cause for her going astray is only her feeling; if any receipt of money for livelihood on her part is considered in the definition, even the chaste wedded wife would fall into the scope of that definition, as she too receives money for household expenses

Therefore, the author says that his definition of Sāmānyā is that she is one who is not married, who looks for some return and who takes to many men. Her being a Nāyikā is assured because of her inner love for one person, where her mental satisfaction alone is the return she expects; towards others, the satisfaction of love being absent and money alone being the return, the question of Rasa-ābhāsa is eliminated Even in cases of divine Sāmānyās like Rambhā attached to Nalakūbara and others attached to other meritorious souls who have ascended to heaven, this definition is applicable, as love conditioned by a return, either of satisfaction or otherwise, is present in all those cases.

The work says that it would deal with five varieties of Sāmānyā not mentioned by other works: *Svatantrā* (self-dependent), *Jananyadhīnā* (under the mother's control), *Niyamitā* (engaged to one person), *Klptānurgā* (herself devoted to a particular person), *Kalpitānurāgā* (one who, for her profession, feigns attachment); definitions of these. Answer to the possible objection against the Kalpitānurāgā variety as being devoid of natural love and thus not a Nāyikā, she too has her real love for somebody, and towards others exhibits an affectionate attitude for the sake of money; if she is devoid of love, how can she exhibit or affect it at all? If it is a case of real love, she is Kḷptānurāgā; if it is feigned for money, she is Kalpitānurāgā

As love is always attended by jealousy, Sāmānyā too has the varieties Dhīrā etc.

P, 14 Definition of Sāmānyā as a woman not in wedlock and attached to several men for the sake of a reward; her five varieties as mentioned above, Sāmānyā in general illustrated (śl. 70), definitions and illustrations of the five classes (śls. 71-78).

Illustration of the varieties, Dhīrā etc, in the Sāmānyā-variety called Klptānurāgā (śls 75-77).

P. 15 Kalpitānurāgā-variety defined and illustrated

Sādhārana or general section giving a fresh classification by states of feeling of the three main classes already given, *viz.* Mugdhā, Madhyā and Pragalbhā, and Svīyā Parakīyā and Sāmānyā.

Disapproval of a special sub-section in the Rasamañjarī classifying Svīyā, Parakīyā and Sāmānyā into three kinds each, *Anya-sambhoga-duhkhitā, Vakrokti-garvitā,* and *Mānavatī.*

According to the author Anya-sambhoga-duhkhitā and Mānavatī would come under *Khanditā*, the remaining *Vakrokti-garvitā* alone need not be separately dealt with, adding it, therefore, the next classification of the three main types on the basis of states or Avasthās would give nine varieties: *Svādhīna-patikā, Vāsaka-sajjikā, Virahotkanthitā, Vipralabdhā, Khanditā, Vakrokti-garvitā, Kalahāntaritā, Prosita-bhartṛkā* and *Abhisārikā.*

Svādhīna-patikā is first taken up Citation of the Rasamañjarī-definition of this type that she is one having a husband who is always obedient, criticism of the condition *sadā* (always) that it should be left out in the definition; as all this classification is based on the state of feeling, the condition demanding invariability by the word 'sadā' would cut at the very root of the classification. The author's definition of her simply as one blessed with an obedient lover

Criticism of the older view that the varieties Dhīrā etc are admissible in Svādhīna-patikā Towards the Svādhīna-patikā, the husband is always favourable, and as such there is no occasion for anger; as a change in the mood would give rise to a different Nāyikā-type and as any misconduct of the husband would make him no longer 'favourable' (Anukūla), and consequent on his misconduct with another lady, his wife would turn a Khanditā, the offended type, Svādhīna-patikā as such would cease to exist; hence classes like Dhīrā do not exist in Svādhīna-patikā As the illustrations of Svādhīna-patikā in older treatises overlap with Vakrokti-garvitā, the author proposes to give precise illustrations for the Svādhīna-patikā; he proposes also to add two new varieties in Svādhīna-patikā, viz. *Dūtī-vañcikā* and *Bhāvi-śankitā.*

Definition and illustration of Svādhīna-patikā (śl 79), eight kinds in this type: *Svīyā, Mugdhā, Madhyā, Pragalbhā, Parakīyā, Sāmānyā, Dūtī-vañcikā* and *Bhāvi-śankitā.*

Illustration of the first, Svīyā-Svādhīna-patikā (śl. 80)

P 16 Illustration of the rest Mugdhā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā varieties of Svādhīna-patikā (śls 81-85).

Dūtīvañcikā-variety of Svādhīna-patikā defined as one who with the consent of her lover, hides her love and for fun, pretends to be offended with her lover and thus deceives her messenger (Dūtī), illustration (śl 86), Bhāvi-śankitā is one, who, in the midst of her pleasures with her lover, feels apprehension about the future; illustration (śl 87).

Vāsaka-sajjikā: Citation of the Pratāparudrīya-definition of Vāsaka-sajjikā that she is one who, at the approaching visit of her lover, dresses herself and arranges her pleasure-chamber for the reception. The author views that a lady the absence of whose—

P 17.—lord abroad has come to an end (*Avasita-pravāsa-patikā*) is also to be included in Vāsaka-sajjikā: for, according to the lexicon, Vāsaka is of six kinds and includes return from travel.

Disapproval of the inclusion of the Avasita-pravāsa-patikā in Prosita-bhartṛkā; the latter is characterised by sorrow caused by the absence of the husband abroad and the

former by happiness caused by his return home These two cannot be put together on the ground that the Avasita-pravāsa-patikā narrates to her husband the sorrow she had been immersed in, sheds tears before him and shows herself to be one in sorrow; this is wrong, for on the arrival of her husband, it is joy that causes her tears and that she has no sorrow, but only narrates the story of her past sorrow

Disapproval of the Āmoda's suggestion that, by virtue of the joy of the company of the husband, the Avasita-pravāsa-patikā could be included in the Svādhīna-patikā, the the joy of the two are totally different and due to different causes, the Svādhīna-patikā is happy because the husband does not leave her and she has no separation; the Avasita-pravāsa-patikā is happy because her husband has returned from travel.

Definition of Vāsaka-sajjikā as one who joyously makes preparations for receiving her lover, illustration (śl 88)

P. 18 Illustrations of Vāsaka-sajjikā in Svīyā, Mugdhā, Madhyā, Pragalbhā, Parakīyā, and Sāmānyā (śls 89-95).

Avasita-pravāsa-patikā defined as one who makes joyous preparations for receiving her lover who has returned from his travel; illustration (śl. 96)

P 19. Virahotkanthitā is then taken up criticism of the Rasamañjarī-definition that she is one who is dejected at the failure of her lover to turn up at the promised tryst, this does not cover the case of one like Damayantī who is in a state of dejection and yearning before meeting Nala, as also the case of one who has her husband in the house itself but is unable to join him owing to preoccupation with work, definitions of this Nāyikā from the Sāhityaratnākara, Bhāratīya (Nātyaśāstra), Pratāparudrīya and Nāyakabhūṣaṇa cited and criticised as overlapping with Proṣitabhartrkā and Vipralabdhā, disapproval also of the negatively refined definition given in the Āmoda that she is one who is yearning consequent on the absence of union caused by neither travel nor cheating on the part of the lover. The author's own definition of Virahotkanthitā as one who, while being in the same place, is separated from her lover owing to some preoccupation of his.

P. 20. Older writers proposed five varieties in this type, but the author proposes to give only two, *Kārya-vilambita-suratā,* one whose union is delayed because of work and *Anutpanna-sambhogā,* one perturbed at the absence of union or one for whom the union has not taken place, in the latter, Anutpanna-sambhogā, the author gives four varieties. *Darśana-anutāpitā, Śravana-anutāpitā, Citra-anutāpitā, Svapna-anutāpitā,* pining respectively through the sight of her lover, hearing of him, seeing him in a picture or in a dream, the author proposes to deal in this type with only varities of Madhyā etc, as the intensity of love here precludes the Mugdhā.

Definition and illustration in general of the Virahotkanthitā (śl 97). Definition and illustration of Kārya-vilambita-suratā (śl. 198), illustration in this class of varieties of Svīyā, Madhyā, Pragalbhā, Parakīyā, and Sāmānyā (śls. 98-103)

Anutpanna-sambhogā defined and classified into the four varieties already mentioned, definition and illustration in general of Anutpanna-sambhogā (śl. 104);

P. 21. its four varieties defined and illustrated (śls. 105-109)

Vipralabdhā: Criticism of the Rasamañjarī-definition that she is one who comes to the tryst, does not find her lover there and becomes dejected, this excludes cases of Svīyā and Sāmānyā, who remain in their own homes and whom their lovers deceive. Citation of a similar definition from the Pratāparudrīya, criticism of it as being too narrow; the definition in the Pratāparudrīya would apply to the Nāyakavañcitā Parakīyā, not to the Sakhī-vañcitā nor to cases of Parakīyā and Sāmānyā remaining in their own places and being deceived by their lovers. The author's own definition of Vipralabdhā as one suffering in separation caused by deceit, the Amarakośa cited to support the view that deceit is the main and essential element in the Vipralabdhā-definition.

Two kinds of Vipralabhā, deceived by the hero himself (*Nāyaka-vañcitā*), and deceived by the lady-friend (*Sakhī-vañcitā*); the latter further explained as one whose lady-friend hides the lover in a corner and deceives her for fun.

P 22 Definition and illustration of Vipralabdhā in general (śl. 110), the two varieties defined and illustrated (śls 111-12); illustration in this type of varieties of Svīyā, Madhyā, Pragalbhā, and Sāmānyā (śls. 113-117).

P. 23 *Khanditā* Criticism of the Rasamañjarī-definition as too narrow. the Rasamañjarī says that the Khanditā is one whose lover comes to her in the morning with marks of his having enjoyed another lady: it is not necessary that the lover should go to her with such marks; there is the Khanditā, who has only heard of her lover's misbehaviour and the Khanditā whom the lover has continuously ignored in his love for another.

Grammatical explanation of the name Khaṇḍitā. Khanditā means cut, shattered, the author's definition therefore is that she whose love has been cut or shattered by anger is a Khanditā, this anger in love rises in four ways.

All Nāyikās in an angry mood come under Khaṇḍitā, but when the same anger becomes Māna or silence due to anger, they come under Mānavatī, if the anger expresses itself in satirical remarks they come under the classes Dhīrā etc.; if she exhibits her anger before her friends only, in the absence of her lover, she is *Anya-sambhoga-duhkhitā*, one dejected at her lover's sport with another lady, though there is anger in the type called Kalahāntaritā too, it is a different type from Khaṇḍitā, as in the former the difference and emphasis are in the anger exhibited and in the latter, in the anger having given place to repentence.

Consideration of Māna and its nature, criticism of the older view that it is anger due to a wrong done by the lover; such non-distinction between Māna and anger (Kopa) would make Mānavatī and Khaṇḍitā identical, Māna is reticence and refraining from courtesy or response as a result of anger; acceptance of the Rasamañjarī-definition of Māna as *behaviour* indicative of anger, Kopa-ceṣṭā

The view of some that Khaṇḍitā has varieties Mānavatī, Dhīrā etc., their view that Māna, according to Bharata, is due to four causes, Vaimanasya, Vyalīka, Vipriya, and Manyu; the relevant verses from Bharata's Nātya Śāstra quoted.

The author's view that these are only causes of anger, not exactly of Māna; therefore these are to be held as the different causes of jealousy and of the condition called Khaṇḍitā.

P. 24. Khaṇḍitā defined as one having jealousy (*Īrsyā*) due to any of the four above-mentioned causes Īrsyā or jealousy defined as the mental disturbance of a lady due to her lover's friendship with another woman, it is out of this knowledge of her lover's friendship with another women that anger arises; from this anger proceed Māna and other forms of behaviour

The slight tiff arising in the midst of each other's enjoyment, called *Pranaya-kalaha*, is not to be included here; it will be separately dealt with in its proper place.

This Khaṇḍitā is of five kinds. *Mānavatī, Dhīrā, Adhīrā, Dhīrā-adhīrā* and *Anya-sambhoga-duhkhitā*, the last has a sub-variety called *Īrṣyā-garvitā* thus making the total varieties six.

As the love in Mugdhā is not sufficiently pronounced, there is really no Khaṇḍitā-variety in Mugdhā, but the author adds that he would illustrate varieties like Dhīrā etc. in Mugdhā too, as poetic flourishes could sometimes imaginatively show that variety also

Definition and illustrations of Khaṇḍitā in general (śl. 118); illustrations in this of varieties of Svīyā, Madhyā, Pragalbhā, Parakīyā, and Sāmānyā (śls. 119-123).

P. 25 *Mānavatī* and Māna defined definition of *Māna* as reticence caused by the misbehaviour of the lover, three kinds of Māna: *laghu*, light, *madhya*, moderate; and *guru* strong, each defined from the point of view of their remedies; *laghu-māna* is that which can be removed without effort by pleasant talks, *madhya-māna* is that which requires for its removal much effort in the form of swearing (of faithfulness) etc., *guru-māna* is that which can be remedied only by very great effort in the form of prostration (of the lover at the beloved's feet) etc.

Illustration of *Mānavatī* in general (śl 124), illustrations of the three kinds of *māna* (śls 125-127)

Illustrations of *Mānavatī* among the various types of women; *Svīyā-mānavatī*, *Madhyā-mānavatī*, *Pragalbhā-mānavatī*, *Parakīyā-mānavatī*—

P 26—and *Sāmānyā-mānavatī* (śls. 128-132).

Dhīrā, *Adhīrā* and *Dhīrādhīrā* dealt with as coming under *Khaṇḍitā*-varieties; *Dhīrā* defined as one who exhibits indignation suggested through a deft (satirical) utterence, illustration (śl 133), *Adhīrā* defined as one who shows indignation which is very patent in her expression, two illustrations (śls 134-5) *Dhīrādhīrā* defined as one whose words contain both implied and express anger, illustration (śl. 136).

Mugdhā-dhīrā illustrated (śl. 137) (as a sample of varieties of *Dhīrā*, *Adhīrā* and *Dhīrādhīrā* among other types of *Nāyikās*).

P 27 *Anya-sambhoga-duhkhitā* dealt with. The older view that showed this type only among those who were pained to see their lovers having sported with their own messengers who were sent by them to their Nāyikās. Criticism of this as too narrow a view. Sporting with *another* means sporting with ***any** woman other than one's beloved*, as the word 'another' itself would mean. Anya-sambhoga-duhkhitā is therefore she who is pained (*a*) at her lover's sport with her messenger (*dūtī-sambhoga*), (*b*) at his attempts at such sport with her messenger (*dūtī-samāsakti*), and (*c*) at the news of her lover's sport with any other Nāyikā (*itara-nāyikā-rati-śravaṇa*); her sorrow at this is exhibited not before the lover, but in his absence (*nāyaka-parokṣam*) Thus this type falls into three kinds, *Dūtī-sambhoga-duhkhitā*, *Dūtī-samāsakti-duhkhitā* and *Itara-rati-śruti-khinnā*. Also a further fourth variety is newly added *viz* *Īrṣyā-garvitā* Repetition of the definition of Anya-sambhoga-duhkhitā; general illustration of the main type of that name (śl. 1. 138); definition and illustration of Dūtī-sambhoga-duhkhitā (śl. 1 139); definition and illustration of Dūtī-samāsakti-duḥkhitā (śl. 1. 140), definition and illustration of Itara-rati-śruti-khinnā (śl 141).

Illustration of Anya-sambhoga-duhkhitā among the other types of Nāyikās among Svīyā, Madhyā, Pragalbhā,—

P 28—Parakiyā, and Sāmānyā (śls 142-146), Īrṣyā-garvitā defined as the jealous and haughty one who shows her anger in the absence of her lover and wants to retaliate suitably, when he calls again; illustration (śl. 147).

With this the treatment of the Khaṇḍitā is finished.

Kalahāntaritā is then taken up and defined as one who repents after having harshly turned out her lover in anger. She is of two kinds, as her tiff may be due either to jealously (*Īrṣyā-kalahāntaritā*) or to to a mere love-quarrel (*Praṇaya-kalahāntaritā*). Illustration of this type in general (śl. 148).

The two defired and illustrated: Īrṣyā-kalahāntaritā is one who turns out her lover as result of his relations with another lady, and then repents; illustration (śl. 149).

Praṇaya-kalahāntaritā defined as one who turns away in anger from her lover owing to his transgression of her commands, and then repents

Varieties of Kalahāntaritā in types other than *Mugdhā* would, it is said, be set forth. As the type called Praṇaya-kalahāntaritā is charming by the exceeding love that is in it, the text proposes to show its varities in Madhyā and other classes.

Illustration in general of the *Pranaya-kalahāntaritā* (śl. 150)

P 29 Illustrations of Kālahāntaritā in Svīyā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā (śls. 151-155)

Vakrokti-garvitā is then dealt with defined as one who shows off her pride by her clever speech, of four kinds, proud of her love, of her beauty, of her luck in love and of her own cleverness (*Prema-garvitā, Saundarya-garvitā, Saubhāgya-garvitā, Naipunya-garvitā*) Of these *Saundarya-garvitā* is of three kinds: proud of her smile (*smita*), youthfulness (*yauvana*), and delicate body (*saukumārya*), the text adds a further fourth variety to these three viz, proud of her gracefulness and blandishments (*Vilāsa-garvitā*).

The author of the Āmoda holds that the Saubhāgya-garvitā is not different from the Prema-garvitā, but the text holds that the two are different, in as much as Saubhāgya is not love, but the luck that endows one with (the lover's) love.

Illustration in general of the Vakroti-garvitā (śl 156)

P 30. Prema-garvitā defined as one who shows off the lover's love for herself through her deft words General illustration of this type (śl. 157).

Other varieties in this illustrated Svīyā, Madhyā, Prauḍhā, Parakīyā and Sāmānyā (śls. 158-162).

Saundarya-garvitā defined as one who shows off her beauty by her deft words; general illustration of the type (śl. 163)

Other varieties here illustrated Svīyā,—

P. 31.—Madhyā, Pragalbhā, Parakīyā and Sāmānyā (śls. 164-168).

Definition and illustration of those proud of their beauty, of their smile, youthfulness and delicate body, Smita-, Yauvana-, Saukumārya Garvitās (śls. 169-171).

P 32 Definition and illustration of the Vilāsa-garvitā (śl. 172).
Saubhāgya-, and Naipuṇya Garvitās defined and illustrated (śls 173-174)

The treatment of Vakrokti-garvitā ends with this.

Proṣita-bhartṛkā is then taken up Consideration of the definition of this Nāyikā given in the Rasamañjarī, and the remarks thereon in the Āmoda. The Rasamañjarī defined her as one dejected as a result of the absence of her lover abroad. The author of the Āmoda pointed out here that as the word 'Proṣita' is a past passive participle, *Ktānta*, signifying a past action, and could not therefore refer to the present or the future, the name, Prositabhartṛkā, could not apply to one whose lover was just starting on his voyage and another name for her was to be coined. The Śṛṅgāra-mañjarī explains then its position with reference to this: The expression 'Prosita-bhartrkā' means one whose lover's voyage is in the past, present or future; all the three are comprehended in this same name. By Pāṇini 3 3 114, the Kta-pratyaya in '*Prositam*' neuter gender, would refer to all the three times, past, present and future, '*Proṣitam*' would thus mean 'Pravāsa',-voyage abroad. As in the case of bahuvrīhi-compounds like *garuḍa-dhvaja*, the compound Prosita-bhartṛkā is to be split as a *vyadhikarana-bahuvrīhi*, meaning 'one in whose husband there is voyage'. The further grammatical points arising out of this, viz the pre-position or post-position of the ktānta, is then dealt with on the basis of Pāṇini 2.2.35 and 2.2. 36.

P. 33. Further explanation of the compound and the pre-position of the word Proṣita-bhartṛkā on the basis of Pāṇini 2 2.37, explanation that according to Pāṇini 2 3.67 and 3.3.131, the Ktānta could itself comprehend all the three times, past, present and

future and hence the word Prosita-bhartrkā could mean the lady whose husband has gone, is going and will be going on journey; and as the word Bhartr in Prosita-bhartrkā means both wedded husband and lover, the definition of Prosita-bhartrkā would apply to all the three types of Nāyikās, Svīyā, Parakīyā and Sāmānyā.

Or the term Prosita-bhartrkā could be explained thus· 'Prositam' in neuter would mean Pravāsa or going on journey, and he who has that Pravāsa is a 'Prositah', masculine, with *'ac'* suffix denoting possessive sense, and she who has such a husband is Proṣita-bhartṛkā, the compound here being understood as a common Samānādhikarana-Bahuvrīhi-samāsa, in this explanation too, the term applies to journey in all the three times.

Illustration from a stray verse (found also in Amaruka), from Meghadūta and Śākuntala to show the use of a past passive participle in all the three times; the word Proṣita being on the same par, would similarly denote all the three times.

Citation of the definition of Prosita-bhartrkā from the Rasamañjarī and the Pratāparudrīya, according to both of which she is one who is in suffering owing to the absence of her lover aborad Criticism that this definition would leave out cases where the lover is going or is to go on tour So the author proposes the simple definition that she who is suffering on account of her lover's journey is Prosita-bhartrkā, as this journey could be one in any of the three times, this definition would take in all the three cases

Proṣita-bhartrkā is accordingly of three kinds: she whose husband will start (*Pravatsyat-patikā*), she whose husband is starting (*Pravasat-patikā*) and she whose husband his gone on a journey (*Prosita-patakā*). Under the last, the author adds a new variety called *Sakhyanutāpitā,* for in her case too, journey is the cause of distress

P. 34. Illustration of Prosita-bhartrkā in general (śl 175) Definition of Pravatsyat-patikā; criticism of the Rasamañjarī-definition that she is one whose husband will leave on journey the next moment. The condition 'next moment' is found fault with, as this departure to be can as well be in a day or two Therefore, the author offers the definition that she is one, who is afflicted on knowing her husband's prepartions for departure.

Here a variety called *Vigalita-prasthāna-patikā* is added by the author.

Pravatsyat-patikā in general illustrated (śl 176), the same in Svīyā, Mugdhā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā illustrated (śl 177-182).

Vīgalita-prasthāna-patikā defined as one on seeing whose distress, the lover refrains from travel

P. 35 Illustration of the above (śl 183)

Pravasat-patikā defined and illustrated (śl 184) The same illustrated in Svīyā,—

P. 36.—Mugdhā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā (śls, 185-189)

Definition of Proṣita-patikā and illustration of the same in general (śl 191). Illustration of the same in Svīyā etc (śl 192-197).

Sakhyanutāpitā defined as she whom even the consoling friend (Sakhī) forsakes and goes away on journey.

P. 37. Illustration of this (śl. 198)

Thus ends the treatment of the Prosita-bhartṛkā.

Abhisārikā is then taken up; the Rasamañjarī cited as defining Abhisārikā as one who goes to a tryst to meet her lover or makes a lover meet her at an appointed place; criticism of this; it is only she who hereself goes to an appointed place that can be spoken of as an Abhisārikā, quotation from Amarakośa too to this effect. Quotation from the Āmoda, which considers that the lady who brings the lover to her place, the

second variety of Abhisārikā mentioned above, cannot be included in the Vāsaka-sajjikā, as, in her case there is no condition of turn, Varā-niyama, involved The author criticises this on the basis of his own modified defintion of Vāsaka-sajjikā already given (pp 16-17), the question of turn narrows down the scope and Vāsaka-sajjikā includes all such women as are eagerly making preparations on account of the expected arrival of their lovers Therefore, it is proper that the lady who makes her lover go to her is included in Vāsaka-sajjikā.

The Rasamañjarī is thus held to be wrong, the author defines Abhisārikā as one who goes to meet her lover at a tryst. The author proposes to illustrate her in Svīyā and other classes; he gives further five sub-varieties of the Parakīyā-Abhisārikā, she who goes in moonlight (*Jyotsnā-abhisārikā*), in darkness (*Tamo-abhisārikā*), during day (*Divā-abhisārikā*), in pride (*Garva-abhisārikā*), and in great passion *Kāma-abhisārikā*)

A sixth variety is also then added by the author, *Prema vākya-abhisārikā*, for the lady who calls on her lover and spends time conversing with him. A variety called Prema-abhisārikā has been mentioned by the author of the Rasikapriya, but it is unnecessary, for all Abhisārikās are prompted only by love

Abhisārikā in general illustrated (śl 199), illustration of the same in Svīyā, Mugdhā (śls 200-201)—

P 38.—Madhyā, Pragalbhā and Parakīyā (śls 202-204)

Jyotsnā-abhisārikā is she who goes out in moonlight in white dress; illustrations (śl. 205-206) Tamo'bhisārikā defined as one who goes out in darkness in black dress; illustration (śl 207).

Divābhisārikā is one who goes out in day; illustration (śl. 208).

Garvābhisārikā is she who meets her lover at his place, but out of pride, hides her love and says that she came on some work and engages herself in conversation; illustration (śl. 209).

P. 39. Kāma-abhisārikā is one who goes forth in great passion; illustration (śl. 210).

Prema-vākya-abhisārikā defined as one who reaches her lover and engages herself in an endearing conversation; illustration (śl 211).

Sāmānyā-abhisārikā illustrated (śl. 212) The treatment of Abhisārikā is thus finished.

With this is also finished the section setting forth the common classification (Sādharana) of all the types Svīyā etc., from the point of view of their emotional condition (Avasthā)

Now is taken up the consideration of the classification of all women into the three classes, *Uttamā, Madhyamā* and *Adhamā*. The Rasamañjarī says that the Uttamā or the higher type of woman is she who acts favourably even when her lover does wrong; the Āmoda, while commenting on this, points out that this definition of Uttamā is narrow and cannot apply to the Khaṇḍitā who is enraged at her erring lover, the Svādhīnapatikā whose husband never does any wrong, and the Kalahāntaritā who slights her lover; and therefore descriptively amplifies the definition thus: in the case of a Khanditā, the favourable attitude (*Hitakāriṇītva*) consists of not getting too angry when the lover errs; in the case of a Kalahāntaritā, it consists of intense repentance after the slight offered in a stress of feeling; and (in the case of the Svādhīna-patikā) it is the further intensity of love expressing itself in the form of eager arrangements for enjoyment, the unfavourable attitude (Ahitakāriṇītva) in the case of the Svādhīna-patikā will be the picking up of Praṇaya-kalaha

According to the author, the Uttamā is one whose favourable acts excel those of her lover; Madhyamā is just as favourable in her acts as her lover; Adhamā shows less favourable acts than her lover.

Explanation of how this classification of superior, ordinary and inferior (Uttamā, Madhyamā and Adhamā) would apply to all the categories of Nāyikā set forth in the classifications given above.

Regarding her form which is the physical substratum of feeling (Ālambana), the Pragalbhā is Uttamā, Madhyā is Madhyamā and Mugdhā is Adhamā.

In Svīyā, the Uttamā is one who is devoted firmly till death and is obedient to her lover, she is the *Pativratā*, the Madhyamā is just responsive to the extent of her husband's favourable disposition, and is obedient to him by all common standards of the world, the Adhamā is the wife of varying temperament

P 40. Parakīyā Uttamā—one in absolute secrecy and for life attached to a paramour, Madhyamā—one whose unchastity is open, Adhamā—the fickle woman who seeks everybody.

Sāmānyā. Uttamā—the Klptānurāgā who restricts herself to one, Madhyamā—the Kalpitānurāgā who is independent, Adhamā—the same who is under her mother's thumb.

Svādhīna-patikā Uttamā—one who falls out in Pranaya-kalaha and comes round herself, Madhyamā—one who herself picks up a tiff and then herself pacifies her lover; Adhamā—one who picks up a quarrel and is looking out for the lover to pacify her.

Vāsaka-sajjikā Uttamā—one who decks herself with clothes and ornaments that would please her lover, again and again sends her friend to find him out, is looking in the direction of his coming and is immersed in the joys of the union with the lover whom she is expecting; Madhyamā—she who puts on the ornaments sent by the lover and is merely waiting for him; Adhamā—she who is just in her normal attire even after the arrival of the lover

Virahotkanthitā Uttamā—one whose pangs increase even at the briefest separation; Madhyamā—one whose suffering goes up to swooning when the lover is out of sight; Adhamā—one whom the separation from her lover affects slowly

Vipralabdhā. Uttamā—one who forgets the fact that the lover had let her down by becoming attached to another lady and becomes very much perturbed, Madhyamā and Adhamā are also to be similarly understood by the love and consequent dejection at the lover's deceitful conduct being less and less.

Khanditā. Uttamā—one who, while the lover's guilt is serious, is only slightly angry; Madhyamā—one whose anger is equal to the gravity of the lover's guilt, Adhamā —one whose anger is out of all proportion to her lover's guilt.

Mānavatī: Uttamā—one whose Māna is slight (laghu), Madyamā—one whose Māna is moderate (madhya), Adhamā—one whose Māna is strong (guru)

Dhīrā: Uttamā—one who offers her remarks with due regard for the lover and in such a manner as anger is hidden and finely suggested, Madhyamā—one whose words uttered with due regard are clearly suggestive of anger Adhamā—one whose speech is more expressive of anger than suggestive

Adhīrā: Uttamā—one who slights her lover and speaks words which are patently angry, Madhyamā—one who threatens, Adhamā—one who resorts to beating.

Dhīrādhīrā. the acts of Dhīrā and Adhīrā get mixed here and the varieties Uttamā etc. have to be accordingly understood by the mingling of the characteristics mentioned above under Dhīrā and Adhīrā

So also the varieties Uttamā etc. are to be deduced in Anya-sambhoga-duḥkhitā.

In Vakrokti-garvitā, Uttamā is she who describes the lover more than he does her; Madhyamā describes him only as much as he does her, Adhamā is she who describes only herself.

Kalahāntaritā Uttamā—one whose remorse is far more than (the anger) she had before the lover tried to pacify her; Madhyamā—one whose repentance is of the same

intensity as her anger in the previous state, Adhamā—one whose remorse is less than the anger she had previously.

Prosita-bhartrkā Uttamā—one who is upset by the mere mention of the lover's departure; Madhyamā—one whom only the actual departure affects, Adhamā—one who experiences suffering after the departure of the lover

Abhisārikā. Uttamā—one who forgets her body and goes forth with her daring as her only escort, this is the type known as Kāmābhisārikā; Madhyamā—one who goes to the tryst along with an escort; Adhamā—one who waits for the convenient time and then goes.

P. 41. Sakhī Uttamā—one who wishes most for the Nāyikā's happiness; Madhyamā—one who speaks pleasing words; Adhamā—one who speaks and helps at random.

Definition of Uttamā in general repeated; illustration of Uttamā in general (śl 213).

Uttamā in Svīyā, Madhyā, Pragalbhā, Parakīyā and Sāmānyā illustrated (śls. 214-218)

Madhyā and Adhamā definitions repeated, Madhyamā and Adhamā in general illustrated (śls. 219, 220)

Thus finishes the treatment of Uttamā etc

Now to the treatment of the accomplices of the Nāyikā, like the *Sakhī* or friend. Though at the time of bearing a message, the Sakhī herself becomes the messenger or *Dūtī*, the Sakhī and Dūtī are distinct in their functions and are to be, therefore, separately defined and illustrated. The Rasamañjarī-definition of Sakhī as one who is by the lady's side, in whom the lady confides and from whom she derives relief

P. 42 To be brief the meaning is, Sakhī is one who is by one's side and is a fit person to confide in This is accepted by the author.

In the Rasamañjarī and the Āmoda the various things done by the Sakhī (*Sakhī-krtya*) are given thus· toilet, censure, coaching, making fun, eulogy, diversion, removing Māna, inculcating Māna, enquiry about her mind, consoling during separation, sport in forest and water, sport on the swing, games with dolls and balls, the games of wheeling round, blind-folding and dice, and drinking, the author adds to these the following deceiving (for fun), circular dance, picking flowers and spring sports

Definition of Sakhī repeated; Sakhī in general illustrated (śl. 221)

Sakhī-krtyas, Mandana etc. Maṇḍana defined and illustrated. (śl 222) Censure is of two kinds, of the hero and of the heroine; both illustrated (śls 223-224).

Similarly coaching is of two kinds; both illustrated (śls. 225-226).

Making fun is of three kinds, accordingly as it is done by the friend, the heroine or the hero;

P 43—the three illustrated (śls 227, 229).

Eulogy defined and illustrated (śl 230). Diversion illustrated (śl. 231).

Removal of Māna twofold, accordingly as it is of the heroine or the hero; both illustrated (śls 232-233).

Inculcation of Māna illustrated (śls. 234)

Enquiry about her mind illustrated (śls. 235).

P 44 Illustrations of consoling during separation, sporting in forest, in water and on swing, games with dolls and balls, games of wheeling and blindfolding,—

P. 45.—dice, drinking, deceit for fun, circular dance, picking flowers and spring-sport.

Thus ends the treatment of Sakhī.

Dūtī is then taken up. Dūtī is defined as one adept in going as a messenger; she is of eight kinds; servant, friend, artisan-woman, daughter of one's foster-mother, neighbour,

a lady in disguise, artıste and the heroine herself. Definıtion of each: Dāsī ıs she who takes special efforts to serve; Śılpinī ıs one who ıs herself a paınter or brings a painting; the Svā ıs the heroine herself who goes about and arranges her union.

The Āmoda adds here other accomplıces lıke the female recluse, the lıttle girl who ıs innocent of love-matters, the relatıve, the omen-teller, and the danseuse qualıfied in musıc and dance.

P. 46 The author says that he would add two more, the woman pedlar and the anxious one. Vıkretrī is one that sells articles, and though she may be of numerous kinds, four of them are taken here as especıally attractıve ın the context of love,—the seller of glass (-bangles), of perfume, of gems and of flowers The Śankitā or anxious one ıs she who on hearing the harsh words of the lady fears that the lover may get upset and undertakes the work of nıce medıatıon If the recluse and the omen-reader are so by guise, they would come under the general class of Lıngını or woman ın dısguıse, sımılarly pedlars added by hım, the author says, would also come under the same Linginī, if they are so by dısguise; if however they are so by professıon, and not by dısguıse for thıs purpose, they are ındependent varıeties of the love-accomplıce.

The work of the messenger comprises bringing together, conveyıng the suffering of separatıon, conveyıng the love, encouraging, reportıng the lover's affair wıth another lady, bearing message, and divınıng the mınd. Now to the definıtıons and ıllustıatıons of the messenger and her varıetıes and her actıvıtıes.

Dūtī ın general defined and ıllustrated (śl. 250). Illustrations of Dāsī, Sakhī, Kāru, Dhātreyī, Prātiveśını, Lıngınī, Śilpinī (śls. 251-257).

P. 47 Svā, Yogını Pravrajıtā, Ajñāta-manmatha-vıkārā Bālā, Vıpraśnıkā, Naṭī (śls 258-262).

Vıkretrī ın general, Kāca-vıkretrī, Paṭavāsa-vıkretrī, Manı-vıkretıī and Prasūna-vikretrī (śls. 264-267).

P. 48 Śankitā defined and illustrated (śl. 268). Actıvitıes of the Dūtī defined and ıllustrated: Sanghatanā or brıngıng about union (śl 269)

Vıraha-vedana ıs of two kınds,—conveyıng, durıng separatıon, of the news of the sufferıng of the loveı to the lady and vıce versa, ıllustratıons (śls 270, 271).

Conveyıng sımılarly the love of the lover to the lady and vıce versa; ıllustrations (śls. 272, 273).

Praise of the lovers and theır love ıllustrated (śl 274).

Encouragement ıs twofold, of the lover and the lady; illustration of both (śls. 275, 276)

P 49. Illustratıon of the report of the sport of the lover wıth another lady (śls. 277). Bearıng of message of two kinds,—the lady's to the lover and vice versa; both illustrated (śls. 278-9), dıvinıng of the mind ıllustrated (śl. 280).

The section on the lady-messenger ends

The subject of *Nāyaka* or the lover ıs taken up; Nāyaka defined as the male who is the object of the love of the lady; Nāyaka ın general ıllustrated (śl. 281).

Nāyaka is of three kinds, husband (*Patı*), paramour (*Upapatı*) and he who is given to the company of courtezans (*Vaıśika*). Husband defined as the lawfully wedded man, he is of six kinds, the faithful (*Anukūla*), the courteous (*Dakṣına*), the adaucious (*Dhṛṣta*), the rogue (*Śaṭha*), the touchy (*Mānın*), and the clever (*Catura*). The six kinds defined: Anukūla ıs one who is faıthful ın hıs love to one lady; Dakṣiṇa is one who ıs attached to more than one but is equally well-dısposed towards all of them; Dhṛṣṭa is the lover who is attached to more than one lady, and even when his offence is known and the lady repudıates hım for it, contınues to court her; the rogue ıs he who keeps his faithless conduct secret and approaches the lady as if he is innocent; the Mānin is the

guilty lover whom the consequent anger of the lady puts out; the *Catura* is one who conveys his desire to the lady in some clever manner.

The older writers included the Mānin and the Catura in the Śatha, but the author thinks that this is improper as the first two are, by their characteristics, elearly distinct from the last. Therefore, six are the varieties of Pati; so also are the Upapati and Vaśika of six kinds each

As Pati is superior, he is first dealt with Definitions and illustrations of these classes now follow Pati defined and illustrated (śl. 282) Anukūla defined and illustrated (śl. 283)

P. 50 Definition and illustration of Dakṣina (śl. 284), definition of Dhṛsta; the author adds a variety of Dhṛṣta called *Dhūrta* (the scamp). Illustration of Dhṛṣta (śl 285).

Dhūrta defined as one who misbehaves with another, and ere the lady shows her anger, himself gets into an angry mood; illustration (śl. 286).

Śatha defined; two kinds of Śatha, the secret and the open, Śatha in general illustrated, the secret type of rogue is he whose guilt is known to the beloved only, illustration (śl. 288); the open type of rogue is he who goes away on seeing the lady offended and on finding her temper better, presents himself again to her; illustration (śl 289).

Mānin defined and illustrated (śl 290), Catura defined as one who conveys his desire cleverly through speech or action;

P 51 the clever in speech (*Vāk-catura*) illustrated (śl. 291), the clever in action (*Kriyā-catura*) illustrated (śl. 292)

Defintions and illustrations of Upapati and Vaiśika (śls 293, 294).

All these types of Nāyakas are classifiable into *Uttama*, *Madhyama* and *Adhama*, superior, middle and inferior, from another point of view: He who pacifies the offended beloved with pleasing acts is Uttama, the middle type is he who shows neither anger nor love when she is offended, and by silently bearing her temper, watches her mind, the inferior type is one who has neither shame nor compassion, and is particular about having sexual union. For fear of length, the author proposes to omit further definitions and illustrations of these

From another point of view, these lovers are of three kinds: *Proṣita*, one who has gone on journey and is consequently separated from his beloved; *Amilita*, one who is yet to be united with the object of his love and is yearning for her, and *Virahin*, one who is near, but owing to other work, is unable to join his beloved; each of these three defined and illustrated (śls. 295, 296, 297)

Now to the accomplices of the Nāyaka,-Pīthamarda etc. *Pīthamardā* is one who is good at bringing round an offended lady; *Viṭa* is a master of all arts and branches of learning; *Ceṭa* is one who brings about the meeting; *Vidūṣaka* is a clown. Illustrations avoided owing to fear of length.

Thus ends the treatment of Nāyaka.

The *Sāttvika-bhāvas* which show the mutual love of the lovers are now taken up. The Rasamañjarī quoted with approval on the eight Sāttvikabhāvas, *Sveda*, prespiration; *Stambha*, limbs getting benumbed; *Romāñca*, bristling of the hair; *Svarabhaṅga*, breaking of the voice; *Vepathu*, tremour of limbs; *Vaivarṇya*, loss of colour; *Aśru*, tears; *Pralaya* unconsciousness.

P. 52 Definition and illustration of these (śl. 298).

Śṛṅgāra Rasa dealt with: Quotation with approval of the author of the Rasamañjarī on the defimtion of Śṛṅgāra. Śṛngāra is that which develops from the permanent mood (*Sthāyi-bhāva*) called Rati or love.

This love is between a man and woman and vice versa. Its *causes*, *Kāraṇas*, are the beloved and the lover who form the mutual objects of love, *Ālambana vibhāvas*, and the exciting conditions, *Uddīpana vibhāvas*, spring, southern breeze, sandal etc.; these, the two Vibhāvas, are respectively the causes of the manifestation and further increase of love. Glances and movements of brows are ensuants, *Anubhāvas*, they are the results, *Kāryas*. Bashfulness (*Lajjā*), etc are transitory feelings, *Vyabhicāri-bhāvas*, they are accessories, *Sahakārins* Śṛngāra, which is of the form of pleasure (*Sukha*) and longing (*Utkanthā*), called respectively union (*Sambhoga*) and separation (*Vipralambha*), is the attainment of the state of relish or Rasa, in which everything else has dropped out of consciousness, and which is brought about by the sum total of the above-mentioned conditions augmenting the permanent mood of love (Rati-sthāyi-bhāva).

This Śṛngāra is of two kinds, worldly and non-worldly (*laukika* and *alaukika*), the worldly Śṛngāra is the love between the hero and the heroine, the non-worldly Śṛngāra manifests itself in the reader or spectator through the poem or the drama Explanation of these two by the talk and dalliance that the hero and heroine indulge in, there is a joy which only the hero and heroine derive; the Rasa that they thus have is purely of a worldly nature (laukika), on the other hand, by reading a poem or witnessing a play, through the poetic expression or the dramatic action, the glances, the disporting of the limbs and such other acts and the feelings like bashfulness come to be relished by the readers or spectators, and thereby there is a bliss that manifests itself in them; this is the non-worldly (alaukika) *Rasa* which pertains only to the audience Reference to the author of the Rasamañjarī as expounding this view.

The citation of the view of older writers that Rasa is non-worldly, alaukika, and manifests itself only in the audience; that it is the permanent mood nourished by the Vibhāvas, Anubhāvas and Vyabhicāribhāvas, which being presented either through a beautiful poem or by accomplished actors, are contemplated upon by the audience, relished and brought to the stage of ineffable bliss

Definition of a Sthāyi-bhāva quoted and explained; a Sthāyi-bhāva explained with reference to love, a permanent mood is that which is not overcome either by a similar mood or by a dissimilar mood and continues upto its attaining the state of Rasa; in love towards a particular lady, a similar mood is love towards another, a dissimilar mood is, for instance, loathsomeness (Bībhatsa), the permanent mood of love is neither put down nor hindered by either of these two.

Such a steadfast mood is love (*Anurāga*). Definition of Anurāga, love: in separation, it produces suffering, and in union, it gives no rise to the desire for enjoying anything else. The cause for such love is really Providence, not the qualities of beauty etc. For, a charming man is devoted to a woman devoid of charms, and a man of parts to a worthless woman, and vice versa, when such is the experience which cannot be set aside, it is clear that love is a providential blessing, beauty and other endowments are useful only to augment this love.

P 53 This love is of three kinds: intense, ordinary and inferior, *Uttama, Madhyama* and *Adhama*. Uttama-anurāga is that which develops intensely and in separation produces the ten stages, and produces the constant thought of the beloved person; illustration of this (śls. 299). Madhyama-anurāga produces suffering in separation, and in union, mental comfort. Adhama-anurāga produces only slight suffering during separation, and after union, as days pass, brings on forgetfulness.

From the point of view of the initial circumstance from which it originates, this love is again of four kinds: respectively through *Śravaṇa, Darśana, Citra* and *Svapna*, hearing, seeing, seeing one in a picture and seeing one in a dream. The first is produced by listening to the report of one's beauty and other qualities; the second by seeing one

actually; the third by seeing a lover in a picture, and the fourth by seeing a lover in a dream.

Though union and separation are of the form of happiness and longing, older writers had stated that union is embrace and the like, and separation, the desire for the coming union, Sambhoga and Vipralambha dealt with accordingly, illustrations of Sambhoga (śls. 300, 301), and Vipralambha (śls 302).

P. 54. Illustrations of the four kinds of love through hearing etc. (śls. 303-306)

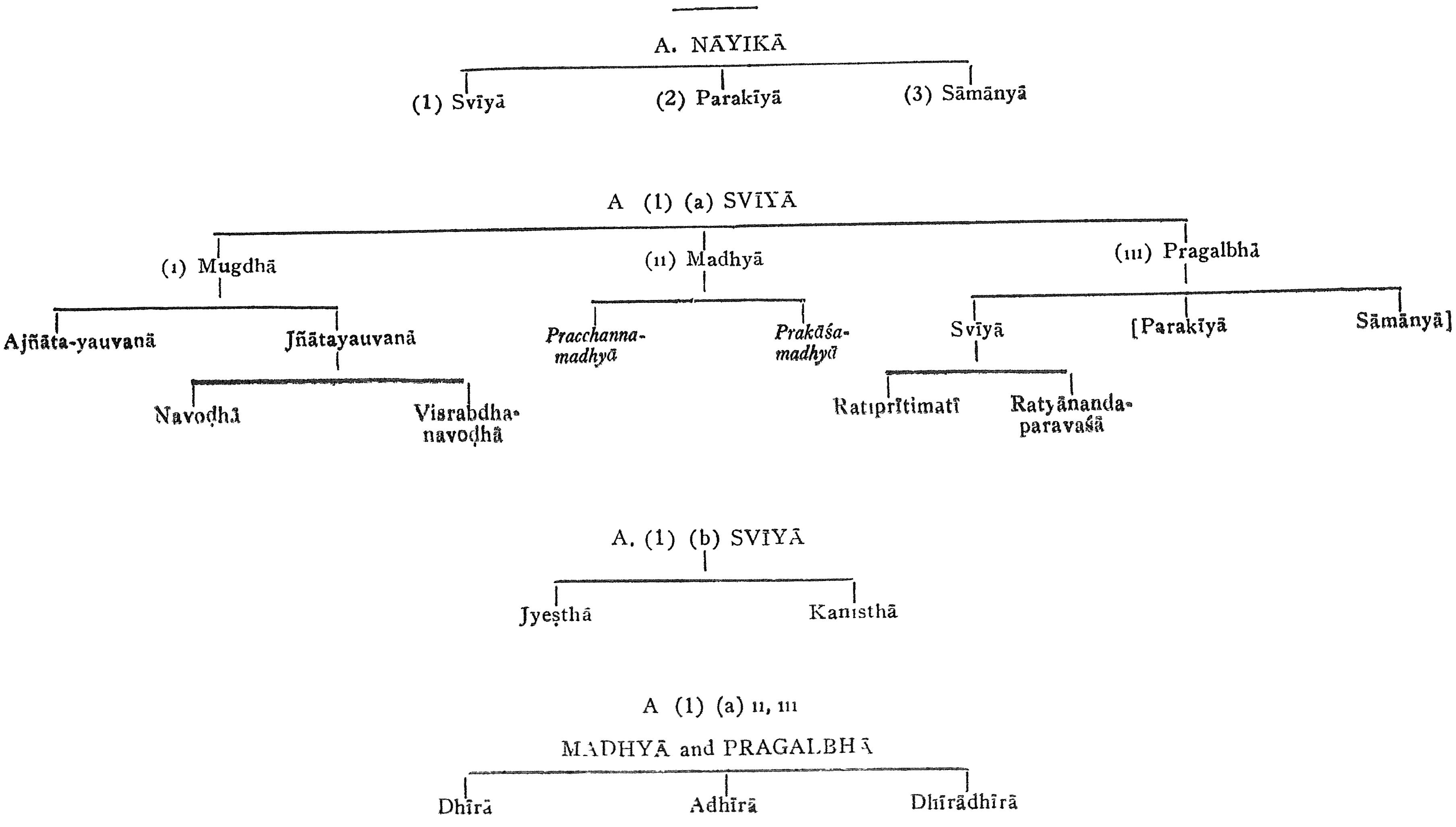
Thus far, the author says, he dealt with the different types of Nāyikās, from the point of view of their various states and acts (cestā-viśesa), following the Rasamañjarī; but now he proposes to deal with a classification of heroines and heroes from the point of view of their physical and mental dispositions, (Gunas), types of ladies *Śankhinī* etc. and of men, *Bhadra* etc., following Vātsyāyana As, however, the qualities of the male-types, *Bhadra, Datta, Kucamāra* and *Pāñcāla* are not different from those of the female-types-Hastinī, Citrinī, Śankhinī and Padminī, separate illustrations for the former are not given. In the types Hastinī etc, further mixed classes are also found by the admixture in one type of some characteristics of another, in such mixed types, whichever is the element pertaining to the superior type, that produces for the time being, joy through its contemplation; at other times, joy is to be derived from fondling and the like indulged in by the lovers. The same is the case of mixed types among Nāyakas. As the ancients have elaborated this topic, the author proposes to be brief.

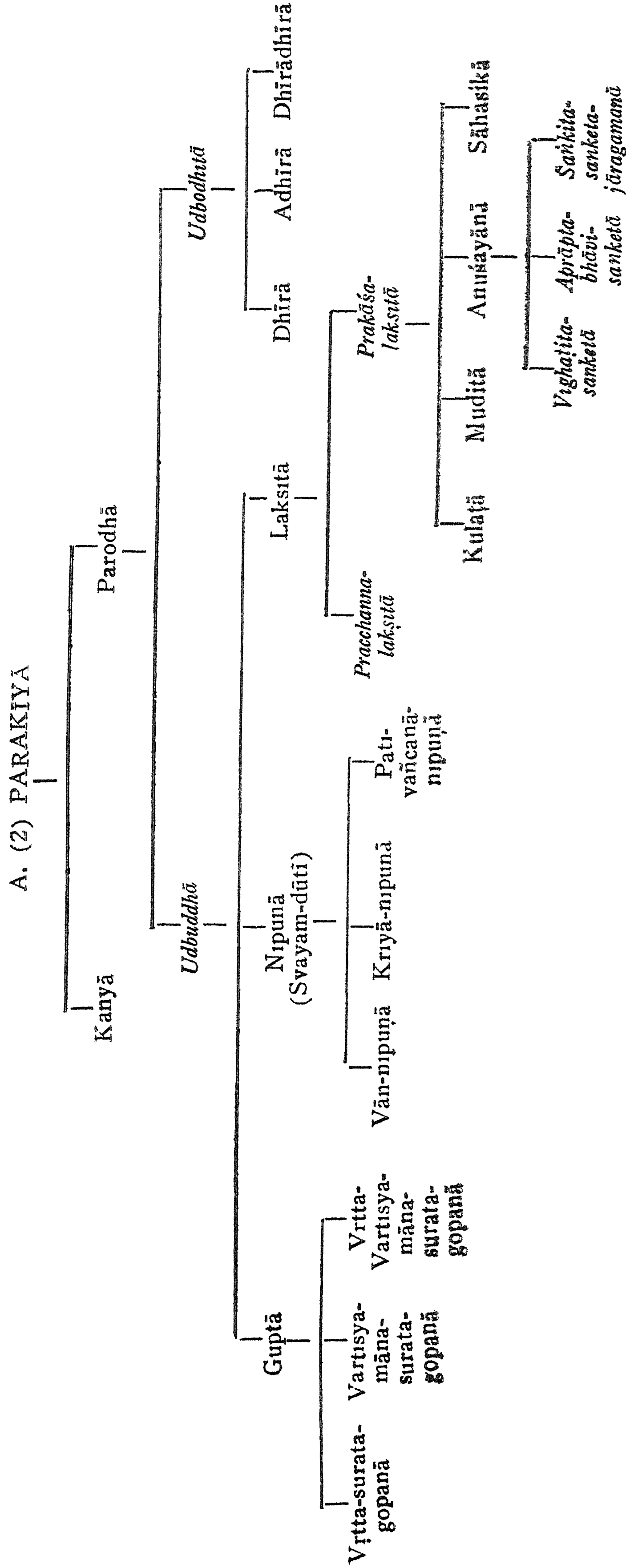
Illustration of a woman in whom the qualities of all the four classes Hastinī etc are found (śls. 307)

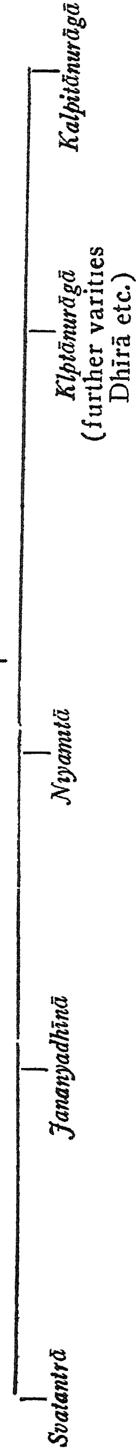
Illustrations of *Hastinī, Citrinī* and *Śaṅkhinī* (śls. 308-310)

P 55. Illustration of *Padminī* (śls. 311, 312).

Colophon: Thus ends the Śrngāramañjarī written by Baḍe Sāheb Akbar, son of Shāh Rāja, the preceptor of the King


TABLES OF NĀYIKĀ-NĀYAKA VARIETIES ACCORDING TO THE ŚṚNGĀRAMAÑJARĪ
(Those underlined are new varieties or names introduced by the author)
A. NĀYIKĀ
(1) Svīyā
(2) Parakīyā
(3) Sāmānyā
A (1) (a) SVĪYĀ
(i) Mugdhā
(ii) Madhyā
(iii) Pragalbhā
Ajñāta-yauvanā
Jñātayauvanā
Navoḍhā
Visrabdha-navoḍhā
Pracchanna-madhyā
Prakāśa-madhyā
Svīyā
[Parakīyā
Sāmānyā]
Ratiprītimatī
Ratyānanda-paravaśā
A. (1) (b) SVĪYĀ
Jyeṣṭhā
Kaniṣṭhā
A (1) (a) ii, iii
MADHYĀ and PRAGALBHĀ
Dhīrā
Adhīrā
Dhīrādhīrā


A. (2) PARAKĪYĀ
Kanyā
Parodhā
Udbuddhā
Udbodhitā
Guptā
Nipuṇā
(Svayam-dūtī)
Lakṣitā
Dhīrā
Adhīrā
Dhīrādhīrā
Vṛtta-surata-gopanā
Vartisya-māna-surata-gopanā
Vṛtta-Vartisya-māna-surata-gopanā
Vāṅ-nipuṇā
Kriyā-nipuṇā
Pati-vañcanā-nipuṇā
Pracchanna-lakṣitā
Prakāśa-lakṣitā
Kulaṭā
Muditā
Anuśayānā
Sāhasikā
Vighaṭita-sanketā
Aprāpta-bhāvi-sanketā
Saṅkita-sanketa-jāragamanā


A. (3) SĀMĀNYĀ
Svatantrā
Jananyadhīnā
Niyamitā
Klptānurāgā
(further varities
Dhīrā etc.)
Kalpitānurāgā

B. NĀYIKĀ

1. Svādhīnapatikā
2. Vāsakasajjikā
3. Virahotkanthitā
4. Vipralabdhā
5. Khanditā
6. Kalahāntaritā
7. Vakroktigarvitā
8. Prositabhartikā
9. Abhisārikā

B (1) SVĀDHĪNAPATIKĀ

6 general kinds Svīyā, Mugdhā, Madhyā, Pragalbhā, Parakīyā, Sāmānyā.

2 special kinds
- **Dūtīvañcikā**
- **Bhāviśaṅkitā**

B (2) VĀSAKASAJJIKĀ

6 general kinds Svīyā etc.

1 special kind

Avasitapravāsapatikā

B (3) VIRAHOTKANTHITĀ

- *Kāryavilambita-surata*
- *Anutpanna-sambhogā*

5 general kinds Svīyā, Madhyā etc
4 special ones

- *Darśana-anutāpitā*
- *Śravana-anutāpitā*
- *Citra-anutāpitā*
- *Svapna-anutāpita*

B (4) VIPRALABDHĀ

- Nāyaka-vañcitā
- Sakhīvañcitā

also 5 general kinds Svīyā to Sāmānyā

B (5) KHANDITĀ

5 general kinds
Svīyā etc
5 special ones

- Mānavatī
  - Guru-māna-
  - Madhya-māna-
  - Laghu-māna-
- Dhīrā
- Adhīrā
- Dhīrādhīrā
- Anyasambhoga-duhkhitā
  - Dūtī-sambhoga-duhkhitā
  - Dūtīsamā-sakti-duh-khitā
  - Itara-rati-śruti-khinnā
  - *Īrsyā-garvitā*

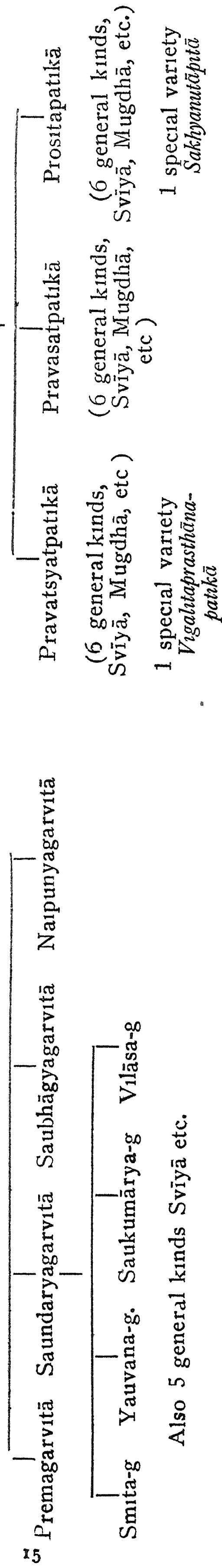
also five general kinds Svīyā etc.

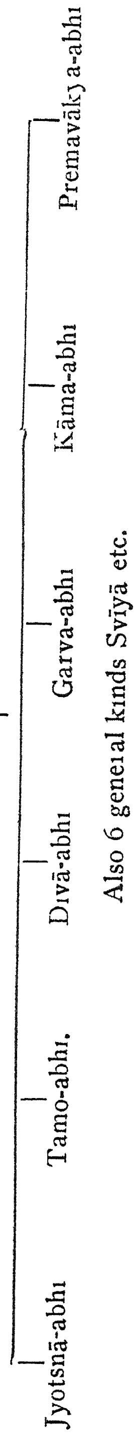
Besides these 5 general kinds, Svīyā etc

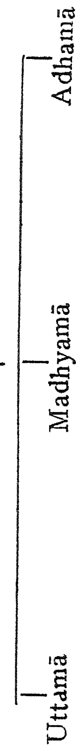
B (6) KALAHĀNTARITĀ

5 general kinds Svīyā etc
2 special ones

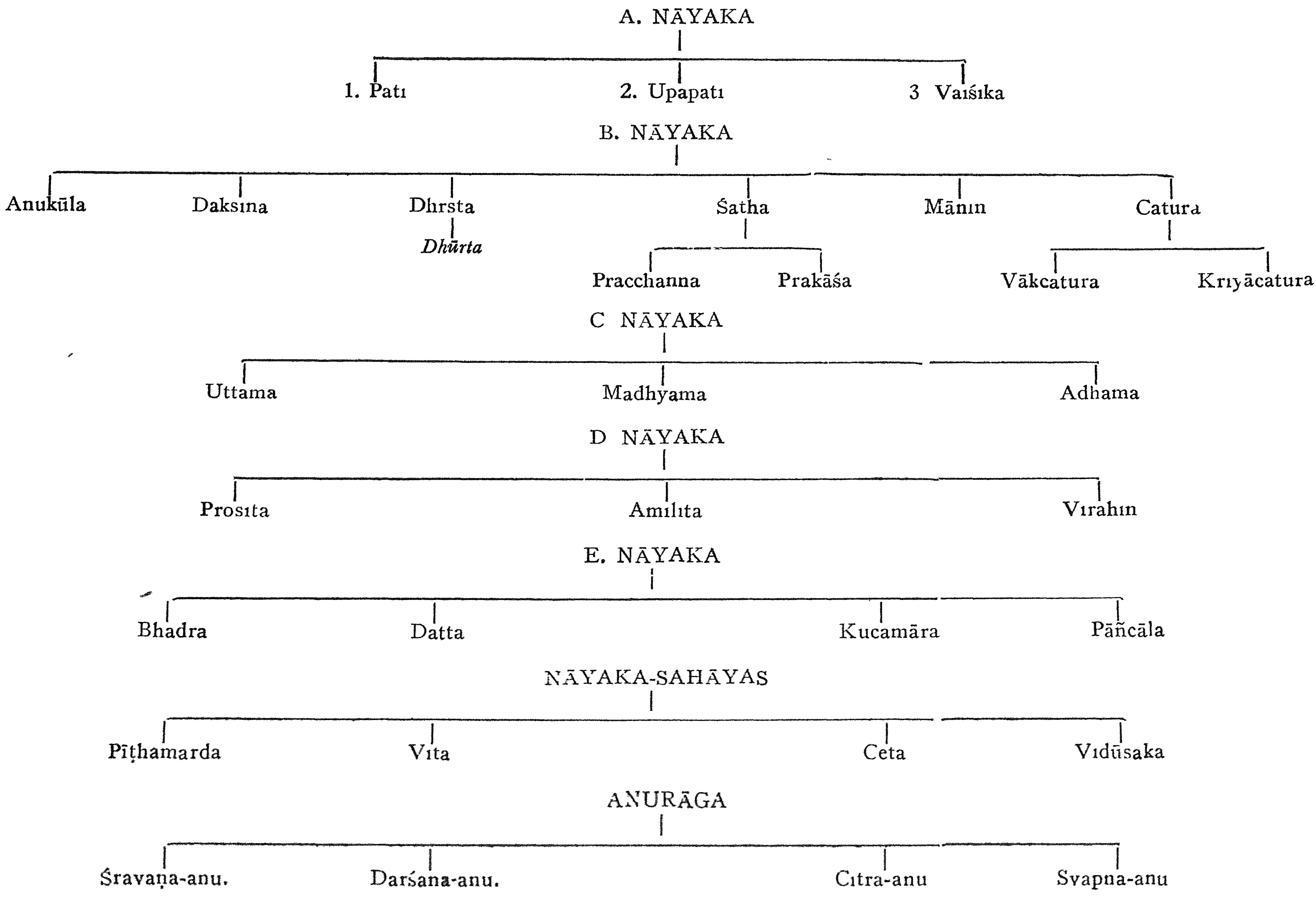
- Īrṣyā-kalahāntaritā
- Pranaya-kalahāntaritā


B (7) VAKROKTIGARVITĀ
Premagarvitā
Saundaryagarvitā
Saubhāgyagarvitā
Naipunyagarvitā
Smita-g
Yauvana-g.
Saukumārya-g
Vilāsa-g
Also 5 general kinds Svīyā etc.
B (8) PROSITABHARTṚKĀ
Pravatsyatpatikā
Pravasatpatikā
Prositapatikā
(6 general kinds, Svīyā, Mugdhā, etc)
(6 general kinds, Svīyā, Mugdhā, etc)
(6 general kinds, Svīyā, Mugdhā, etc.)
1 special variety Vigalitaprasthāna-patikā
1 special variety Sakhyanutāpitā


B (9) ABHISĀRIKĀ
Jyotsnā-abhi
Tamo-abhi.
Divā-abhi
Garva-abhi
Kāma-abhi
Premavākya-abhi
Also 6 general kinds Svīyā etc.


C. NĀYIKĀ
Uttamā
Madhyamā
Adhamā


D. NĀYIKĀ
Hastinī
Citriṇī
Sankhinī
Padminī


A. NĀYAKA
1. Pati
2. Upapati
3 Vaiśika
B. NĀYAKA
Anukūla
Daksina
Dhrsta
Dhūrta
Śatha
Pracchanna
Prakāśa
Mānin
Catura
Vākcatura
Kriyācatura
C NĀYAKA
Uttama
Madhyama
Adhama
D NĀYAKA
Prosita
Amilita
Virahin
E. NĀYAKA
Bhadra
Datta
Kucamāra
Pāñcāla
NĀYAKA-SAHĀYAS
Pīṭhamarda
Vita
Ceta
Vidūsaka
ANURĀGA
Śravaṇa-anu.
Darśana-anu.
Citra-anu
Svapna-anu

NĀYIKĀ-SAHAYAS

SAKHĪ

Her activities —
Mandana
Upālambha (2, Nāyikā-, Nayaka-)
Śikṣā („ „ „)
Parihāsa (3, Sakhī, Nāyikā-& Nāyaka-)
Praśamsā
Vinoda
Mānāpanoda (2, Nāyaka-, Nāyika-)
Mānopadeśa
Āśaya-praśna
Virahāśvāsa
Vanavihāra
Jalakrīdā
Dolākelī
Pāñcālakelī
Kanduka „
Bhramana „
Nayana-nimīlana „
Dyūta-kelī
Madhupāna „
Vañcanakelī
Hallīsaka „
Puspāpacaya
Vasantakelī

DŪTĪ

Dāsī, Sakhī, Kāru, Dhātreyī,
Prātiveśinī, Linginī, Śilpinī,
Svā, Pravrajitā, Bālā,
Sambandhinī, Vipraśnikā, Natī, *Vikretrī* and *Śankitā*

Kāca-vikretrī
Patavāsa- „
Mani- „
Prasūna „

Her activities —
Sanghatana, Virahanivedana (2, Nayaka-, Nāyikā-)
Anurāganivedana („ „)
Praśamsā, Protsahana („ „)
Nāyakānyasambhoga-kathana
Sandesahāritā (2, Nāyaka-,Nāyikā-)
Cittajñatā.

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V RAGHAVAN

॥ बडे साहेब् अकबर विरचिता श्रृङ्गारमञ्जरी ॥

[1]गुरुं गणपतिं दुर्गां वटुकं शिवमच्युतम् ।
ब्रह्माणं गिरिजां लक्ष्मीं वाणीं वन्दे विभूतये ॥ १ ॥
यदङ्घ्रिकमलद्वन्द्वं द्वन्द्वतापनिवारणम् ।
तारकं विपदां वन्दे[2] तं गुरुं प्रणमाम्यहम् ॥ २ ॥
किङ्करनरमधुकरकुलदत्तमहानन्दमकरन्दे ।
बन्देनवाजहजरतिपदारविन्दे सदा वन्दे ॥ ३ ॥
तद्वंशाद्धरमुक्तामणिरिव विमलद्युतिः स आविरभूत् ।
श्रीशाहराजनामा[3] भूमिरभूद्भूषिता येन ॥ ४ ॥
आसंस्तस्य तनूजाः स शाहकेना[4]थ राज इत्याद्य· ।
शाहनपेसरुल्लाहोऽप्यकबरशाहस्त्रयस्ते च[5] सुरतुल्याः ॥ ५ ॥
शाहनपेसरुल्लाहाल्ललितगुणः शाहराज इत्यभवत् ।
विबुधजनमाननीयो महानुभाव· क्षितीन्द्रगुरुः ॥ ६ ॥
श्री[6]शाहराजपुत्रोऽप्यकबरशाहो महद्वन्द्यः ।
यस्य बडेसाहेब् इति नाम महावैभवैकपदम् ॥ ७ ॥
सफलबडेसाहेब् शुभनामा रामाभिरामगुण· ।
जगति विबुधवरलक्ष्मीर्जयति बहुश्रेयसां सुश्रीः ॥ ८ ॥
कः किल तपसा महसा यशसा ज्ञानेन धर्मेण ।
अभवद्भवति भविष्यति[7] जगति बडेसाहेबेन समः ॥ ९ ॥
श्रीशाहराजसूनुस्तस्यावरजः[8] चकास्ति रम्यगुणः ।
यं वी(मी)रसाहेबाख्यं जगदखिलं सर्वतः स्तौति ॥ १० ॥
श्रीशाहराजसूनुस्तस्याप्यनुजोऽभवद्गुणौघनिधिः ।
यं शाहसाहेबाख्यं सर्वे लोकाः स्तुवन्ति सर्वत्र ॥ ११ ॥
येषां ज्येष्ठः श्रीमान् विद्वान् मतिमांश्चकास्ति विमलगुणः ।
यमिह बडेसाहेबमु[9]मुद्दामालम्बते लक्ष्मीः ॥ १२ ॥

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1 M. has the following at the beginning: श्रृङ्गारमञ्जरीग्रन्थः प्रारभ्यते । श्रीगणेशाय नमः । श्रीसीतारामाभ्या नमः । मङ्गलानि भवन्तु ॥ T Beginning missing up to रुचिरं विरचयति (p. 2)
2 'Vande' here seems redundant in view of the 'Pranamāmi' that follows. It may be 'Vandyam' or 'Bande-gurum tam pranamāmyaham', Bande-guru refering to Bande Nawaz Hazarat (Gesu Daraz) 3 M. नाम्ना 4 M -णा- 5. M may be read त्रयश्च ते सुरतुल्याः
6 M श्री missing 7 M After this an unnecessary न is found. 8. M a च extra.
9 साहेब्-अमुम्-उद्दामा. M. An extra मु found here

को(ओ)[1] विष्णुः को ब्रह्मा ताभ्यां श्रेष्ठस्ततोऽप्यकबरोऽयम् ।
प्रथ(य)[2]ति महेश्वरत्व य· स[3] बडेसाहेबेति नामभ्याम्[4] ॥ १३ ॥
अकबरमवचोगोचरगुणमपि कवयो यथामति प्रशंसन्ति ।
यत्किल तद्गुणगरिमा वर्णयितुर्गौरवं तनुते ॥ १४ ॥
तेनान्ध्रभाषयाय रचितः शृङ्गारमञ्जरीग्रन्थः ।
स्वयमकबरेण भूभृन्मुकुटमणिरञ्जिताङ्घ्रिकमलेन ॥ १५ ॥
तद्विरचितान्ध्रभाषाकलितां शृङ्गारमञ्जरीच्छायाम् ।
सेवध्वं सुरवाणीरचितां रसतोषतारासिकभृङ्गाः ॥ १६ ॥

चतुरब्धिवेष्टितसर्वंसहेशनुतशौर्यधैर्यमनोहरलावण्यसङ्गीतललितसाहित्यभावज्ञतासदृक्पाण्डित्यकलित-सुलतान्–अबुलहसन्–क्षोणीशमकुटतटदेदीप्यमान[5]रुचिरतर[6]रत्नकिरणनीराजितकल्पतरुकिसलयसदृशचरण-गुरुराजशाहराजभक्तिमात्रसद्गुणगरिष्ठपरिमितहितवाक्यपाण्डित्ययुक्तस्वमतपरमतसम्पन्नसिद्धान्तनिरन्तरसं-स्थापनाखिलनवरसालङ्कारनव्यगुणैक[7]कवनधौरेयताकलितसन्निधानश्रुतिस्वर[8]स्थानरागाङ्गगानाक्रियास्थायि[9]-गमकप्रबन्धधातुगायनगुणतता[10]नद्धसुषिरघनगात्रभेद[11]क्रियाग्रहजातिमार्गताळदेशिकातालतत्त्वज्ञनिधिपाठि-काश्रितकविबन्धुमित्र-बडसाहेबाकबरशाह· शृङ्गारमञ्जरीग्रन्थराज रुचिर विरचयति ॥

शृङ्गारमञ्जरी ॥ [12]रसमञ्जरी-आमोद-परिमल-शृङ्गारातिलक-रसिकप्रिय[13]-रसार्णव-प्रतापरुद्रीय-सुन्दरशृङ्गार–नरसकाव्य[14]–दशरूपक–[15]विलासरत्नाकर–काव्यपरीक्षा–काव्यप्रकाशप्रमुखग्रन्थान् विचार्य, प्राचीनग्रन्थेषु यानि लक्षणानि युक्तियुक्तानि तानि सङ्गृह्य, अन्यानि परित्यज्य, प्राचीनोदाहरणानुसारेण नायिकाभेदान् कल्पयित्वा, तेषां लक्षणोदाहरणानि कल्पयित्वा, पूर्वग्रन्थेषु येषां लक्षणानि न सन्ति तेषां लक्षणानि रचयित्वा, येषामुदाहरणानि न सन्ति तेषामुदाहरणानि विरचय्य[16], येषां नामानि न सन्ति तेषां नामानि[17] स्थापयित्वा, अयुक्तनामस्थले युक्तनाम च स्थापयित्वा, [18]विस्तरकरणस्थले विस्तरं कृत्वा, [19]सक्षेपकरणस्थले संक्षेपं कृत्वा, सर्वस्थलेषु साधारणलक्षणानां साधारणोदाहरणानि निर्माय. प्राचीनलक्षणेषु यान्युपयुक्तान्युदाहरणानि तानि तत्तन्नायिका[20]स्थलेषु लिखित्वा, चर्चाग्रन्थो[21]गद्यरूपो लक्षणग्रन्थः[22]फक्किकारूप उदाहरण-ग्रन्थः पद्यरूपः, लक्षणोदाहरणे, [23]नायिकाभेदाः, शृङ्गारहास्यकरुणरौद्रवीरभयानक[24]बीभत्साद्भुतशान्ताख्य[25]-नवरसेषु शृङ्गाररसस्य प्राधान्यात् शृङ्गाररसालम्बनविभावा नायिकानायकाः, शृङ्गाररसानुकूलाः सात्त्विकभावाः, पूर्वोक्तग्रन्था[26]वर्णितपद्मिन्यादिजातयः, जातिसङ्करो[27] जातिभेदा[28]श्चैव [29]सरसाशेषविशेषा निरूप्यन्ते ॥

तत्रादौ [30]नायिकासाधारणलक्षणम्–शृङ्गाररसालम्बनं स्त्री नायिका। नायिकासाधारणोदाहरणं तु[31]-
सौन्दर्यसारशेवधिरवधिरसौ निरवधिप्रमोदकृताम्[32] ।
स्मितललितलोचनान्ता कान्ता कन्दर्पसर्वस्वम् ॥ १७ ॥

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1 को विष्णुः is the ms reading here. As the verse proposes to give for the name A Ka-vara the etymology that Akbar is superior (Vara) to Visnu 'A' and Brahmā (Ka), (आश्च काश्च वरः), I suggest here the reading ओ विष्णुः. 'Akāra' refers to Visnu 2 M य missing. 3 M. सह 4. M नामाख्यम् wrongly The reading suggested नामभ्याम् refers to his two names, Akbar and Bade Saheb. By Akbar, his superiority to Visnu and Brahmā, i e his being Siva, is once suggested, by Bade Saheb meaning 'Great lord',—Mahā-Īśvara-tva is again suggested. 5 M रु missing 6 M र missing 7. M क missing 8 M र missing. 9 M -या 10 M. नटा- 11. M भेदः 12. T begins here with the words श्रीगणेशाय नमः । श्रीगुरुभ्यो नमः । रसमञ्जर्यामोद— 13 M रसप्रिय T रसिकक्रिय 14 T सरसकाव्य. 15 M लीलासरत्नाकर- 16 T. 2 lines repeated here. 17 T च extra 18 M अविस्तर 19 M असक्षेप 20 M नायक- 21. T. before this पद्यरूप within brackets. 22 T corrupt 23 M नायक 24 भयानका 25 M शान्ताख्या 26 M. ग्रन्थ- 27 T सकर 28. M. भेदाच्च 29 T स्वरस 30 M T साधारणनायिका- 31. T तु absent 32. M. कृत.

सा त्रिविधा—स्वीया, परकीया, सामान्या चेति। अत्र रसमञ्जरीकार'—स्वामिन्येवानुरक्ता[1] स्वीयेति स्वीयालक्षणमाह। तदसङ्गतम्। एवकार[2]प्रयोजनाभावात्। अन्यच्च। एवकारेण यावज्जीवं स्वामिमात्रविषयकोऽनुराग इति नियम्यते। एवं सति कापि स्वीया परकीयात्वं नापद्येत। [3]तस्मात्परकीयाभेद एव न स्यात्। दृश्यते हि स्वीया एव परपुरुषानुरागेण परकीया भवन्तीति[4]। यावज्जीव पतिमात्रानुरागिणी चेत् स्वीया तर्हि परकीया[5] न भवेत्। नन्वेवकारो यदि न दीयेत तर्ह्यन्यत्रानुरागवत्यामपि [6]पत्यावनुरागिण्यां परकीयायामतिव्याप्ति स्यादिति चेत्, न; परकीयाया अनुराग उपपतावेव, [7]न पत्यौ। अत्र[8] आमोदकाराः[9]–[10]परकीयायामपि पतिरतिसङ्घटनं भवतीति; सम्भोगेच्छैवानुराग, तथा सत्येवकारादाने[11] परकीयायामतिव्याप्तिर्भवत्ये[12]वेत्येवकारप्रयोजनमाहु[13]। तदप्यसङ्गतम्। अनुरागनिरूपणे यथाऽस्माभिरुच्यतेऽनुराग स एवानुरागः। सम्भोगेच्छामात्रमनुरागो न भवति। ननु[14] यदि सम्भोगेच्छा अनुरागो न, तर्हि परकीयाया पत्या सह रतिप्रवृत्तिरेव न स्यादिति चेन्न, इयमिच्छा उपपत्यनुरागार्थमेव[15], न पत्युः सम्भोगार्थम्, पत्या सह परकीया [16]यद्रतिं करोति तदुपपति[17]रतिप्रत्यूहो मा भूदित्यतदर्थमेव*। तस्मात्परकीयानुराग उपपतावेव न[18] पत्यौ। तस्मादेवकारो व्यर्थः। एवकारत्यागे स्वामिन्यनुरक्ता स्वीयेति लक्षणमवशिष्टम्। अत्र स्वामिशब्द. प्रभुसामान्यवाचक, स्वपतिमात्रवाचको न भवति। स्वामिपदं त्यक्त्वा स्वपरिणेतर्यनुरक्ता स्वीयेति लक्षणं कार्यम्। इय स्वीया यावज्जीव पतिमात्रविषयकानुरागिणी चेत् पतिव्रता भवति।

स्वीयालक्षणम्—स्वपरिणेतर्यनुरक्ता स्वीया। सा त्रिविधा—मुग्धा, मध्या, प्रगल्भा चेति। स्वीयोदाहरणम्—

कार्यते गुरुजनार्चा का चर्चा दृक्पथं प्रयातस्य।
ललनाया नायातः स्मृतिपथमपि पत्युरन्यनर॥ १८॥

मुग्धानिरूपणम्। रसमञ्जरीकारोऽङ्कुरितयौवना मुग्धेति मुग्धालक्षणमाह। तत्परकीयासामान्ययोरतिव्याप्तमिति नास्माभिरङ्गीक्रियते। अस्मिन् ग्रन्थे नायिकाभेदे लक्षणानां निर्णये गुण एव कारणं न वयः। प्रतापरुद्रीयकारश्च "लज्जाविजितमन्मथा" (१. ५५) इति मुग्धालक्षणमाह §। इदमप्यज्ञातयौवनायामव्याप्तमिति न युक्तम्। तत्कथमित्युक्ते जयापजययोरेकस्याधिक्यमेकस्य न्यूनत्वं च कारणम्; एव सति गुरुजनशिक्ष्यमाण[19]लज्जाभ्याससमयेऽनुरागमन्मथौ न स्तः; लज्जायां च प्रागल्भ्यं नास्ति, सा लज्जा कथ मन्मथं जयति? [20]नन्वीदृङ्मुग्धा न लज्जावत्यनुरागहीना बालिका अज्ञातयौवना नायिका कथ स्यादिति चेत्, सत्यम्, उत्तरक्षणे अनुरागोत्पत्तिस्थलमिति[21] नायिकात्वमस्याः।

मुग्धालक्षणम्—पुरुषविशेषानभिज्ञा मुग्धा। सा द्विधा[22]—अज्ञातयौवना, ज्ञातयौवना चेति। अत्र[23] मुग्धासाधारणोदाहरणम्—

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1 M अनुक्ता 2 M प्रकार extra 3 T lines corrupt here 4. M no इति 5 T अपि extra. 6 T पत्यौ missing 7 T corrupt 8 M अत्र missing 9 T -कारः 10 T परकीयाया अपि 11 M -कारदाने 12 T एवेति missing 13 T आह 14 T न 15 T. उपपतेरनुरागार्थमेव 16 M यावद् 17. M. रति missing 18 T स 19 लक्ष्यमाण found additional 20. T नन्वीदृग्नूनलज्जावती Probably the T reading is नन्वीदृग्न्यूनलज्जावती and means one in whom bashfulness has not manifested itself sufficiently. न लज्जावती in M is also to be understood in the same sense, not as one totally new to it yet, but one not yet capable of manipulating her bashfulness artfully. 21 M अनुरागो ह्यतिसमय इति 22 T omitted 23. M no अत्र

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*See Adyar Ms Amoda Āmoda also holds this same view that the Patisambhoga of the Parakīyā is to keep appearances पतिसम्भोगादेः प्रवृत्तिस्तु तस्याः पत्युः प्रत्ययदर्शनार्था। P 34 But the difference between Āmoda and Śr mañjarī is that the latter would not call this Anurāga, and thus would avoid the need for the word 'Eva' in the Svīyā-definition

§ The Āmoda explains that the Rasamañjarī definition also comes to this in effect: तथा च लज्जाविजितमन्मथत्वं लक्षणार्थः P 45, Adyar Ms.

सख्य· कदा भविष्यति मुग्धाया ज्ञानमेतस्याः ।
अत्यन्तं लालयितुः पत्युः प्रेमापि वेत्ति नेन्दुमुखी ॥ १९ ॥

अन्यदुदाहरणम्—

इयमेव साम्प्रत मे सम्पन्नेयं मनोवृत्तिः ।
इयमपि कदा भविष्यति मम मनसो[1] वृत्तिरिव सरसा[2] ॥ २० ॥

उदाहरणान्तरम्—

पतिनयनखञ्जनास्पदमारूढा रम्यरूपतरुम् ।
कुचफलनिर्गमसुभगा कान्ताया मुग्धतालता जयति ॥ २१ ॥

अज्ञातयौवनालक्षणम्—स्वकीययौवनोत्पत्तिं या न जानाति सा अज्ञातयौवना[3] । अज्ञातयौवनोदाहरणम्—

दृष्टमकस्मात्प्रियसखि मधुर[4] कस्मादिदं बतोच्छूनम्[5] ।
पत्युस्ते विधुवदने सुकृतलतायाः फलोद्गमो जातः ॥ २२ ॥

ज्ञातयौवनालक्षणम्—स्वयौवनोत्पत्ति या जानाति सा ज्ञातयौवना । ज्ञातयौवना द्विधा—नवोढा, विस्रब्धनवोढा च । ज्ञातयौवनासाधारणोदाहरणम—

मयि कापि मञ्जुलेयं क्षणे क्षणे वर्धते लक्ष्मीः ।
हन्त कदापि मनो मे न भवति मुकुर परित्यक्तुम् ॥ २३ ॥

नवोढालक्षणम्—लज्जाभयपराधीनरतिर्नवोढा । यथा—

आनीतापि सखीभि· करार्पण प्रापितापि शय्यायाः[6] ।
निर्गन्तुं नलिनीदलजलमिव तरलायते तन्वी ॥ २४ ॥

विस्रब्धनवोढा यथा—विश्वासाधिक्ये पत्युर्लालने या प्रत्येति सा विस्रब्धनवोढा । यथा—

अल[7]मुत्सृष्टमदङ्ग[8]स्पर्शा लज्जालुललिताङ्गी ।
आगत्य सुन्दराक्षी शय्यायां साम्प्रतं स्वपिति ॥ २५ ॥

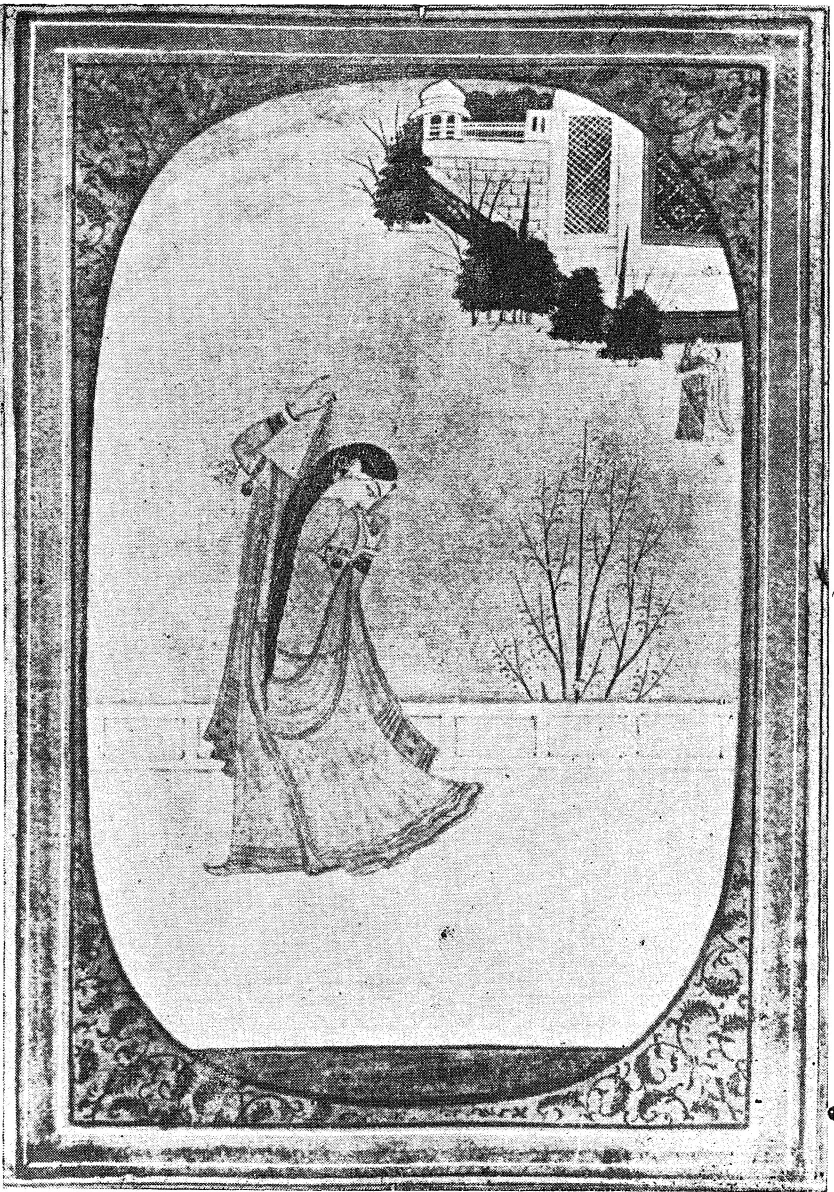
इति मुग्धानिरूपणम् ॥

अथ मध्यानिरूपणम् । अत्र रसमञ्जरीकार अतिविस्रब्धनवोढायां[9] मध्याभेदमाह । तन्न युक्तम् । नवोढात्वं मुग्धायामेव । [10]अतिविस्रम्भश्च प्रगल्भायामेव । तदुभयमपि मध्यायां नास्तीति मध्या अतिविस्रब्धनवोढा कथं भवेत् । ननु प्रथमसंभोगो नवोढात्वप्रयोजकः; प्रथमसंभोगो मुग्धायाश्चेत् नवोढा ; मध्यायाश्चेत् अतिविस्रब्धनवोढा इति चेन्न ; एवं सत्यतिप्रौढवयस्का अपि राजकन्या नवोढाः स्युः ; [11]गणिकाश्च प्रथमभुक्ता नवोढाः स्युः ।

मध्यालक्षणम्—समानलज्जामदना मध्या । सा द्विविधा—प्रच्छन्नमध्या, प्रकाशमध्या च । मध्यासाधारणोदाहरणम्—

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1. M. मनसा 2. T missing 2 M सार 3 T definition missing. 4. T. corrupt. 5. M बतामानम् 6 T शय्यायाम् 7 M अलमस्पृष्ट— 8. T अलमसृष्ट— T मदङ्गा 'Alam-utsrta-mad-anga-sparśā'—'completely avoiding the touch of my body' 9 T. नवोढा In either reading, it should be understood that it is the 'Ativisrabdha-navodhā' who is Madhyā 10. missing in T From here three lines are corrupt in T 11 missing in M.



Mugdhā



Navoḍhā

गुरुजनसदसि सलज्जा हरिणदृशो दृक्सखीषु च स्मेरा ।
उभयविशेषणसुभगा निपतति पत्युर्मुखाम्भोजे ॥ २६ ॥

उदाहरणान्तरम्—

प्रविशति केलीसदनं मदिराक्षी प्रेरिता सख्या ।
आगत्य तल्पसविधे तिष्ठति कान्तेन नीयते शय्याम् ॥ २७ ॥

प्रच्छन्नमध्यालक्षणम्—यस्या लज्जामनोजसाम्यं पतिरेव जानाति सा प्रच्छन्नमध्या । यथा—

अस्मिन्नलमेकान्ते प्रकाशय प्रेम मे कान्ते ।
सस्मितललितदृगन्ते [1]द्रागाश्लिष्याद्य[2] चुम्बनं देहि ॥ २८ ॥

प्रकाशमध्यालक्षणम्—यस्या लज्जानुरागसाम्यं सख्यादिभिर्ज्ञायते सा प्रकाशमध्या ॥ यथा—

प्रियदर्शनसल्लापस्पर्शनसमये महान्तराय इति ।
सहचरि करोमि किं वद भवति सपत्नीव मे लज्जा ॥ २९ ॥

इति मध्यानिरूपणम् ॥

अथ प्रगल्भानिरूपणम् । अत्र रसमञ्जरीकारः पतिमात्रविषयककेलीकलापकोविदा प्रगल्भेति प्रगल्भालक्षणमाह । तदसत् । पतिमात्रेति मात्रपदं न देयम् । तद्दाने तु परकीयासामान्ययोः प्रागल्भ्य[3] न स्यात् । ननु तयोः प्रगल्भात्वं नास्त्येवेति चेन्न । तयोर्मुग्धात्वमध्यात्वे विना प्रागल्भ्यानुभवस्य दुरपलापत्वात्[4] । तस्माद्रसमञ्जरीकारोक्तलक्षणं स्वीयाप्रगल्भाया एव, न साधारणप्रगल्भायाः । अत्रामोदकारा [5] मदनविजितलज्जाकत्वं प्रगल्भात्वम् इति लक्षणमाहुः[6]* । तदेवास्माभिरङ्गीकृतम् । प्रकरणवशात् स्वीयाप्रगल्भालक्षणोदाहरणानि लिख्यन्ते ।

प्रगल्भालक्षणम्—मदनाविजितलज्जा प्रगल्भा । [7]प्रगल्भासाधारणोदाहरणम्—

अतिमधुरकण्ठकूजितविलासवत्या सरोजदृशा ।
प्रेम्णा सुरतविशेषैः क्रीतः प्रेयान् परं प्रीतः[8] ॥ ३० ॥

स्वीयाप्रगल्भालक्षणम्—पतिं प्रेम्णा या लालयति सा प्रगल्भा । सा द्विविधा—रतिप्रीतिमती, रत्यानन्दपरवशा च । स्वीयाप्रगल्भासाधारणोदाहरणम्—

इतरस्त्रीचातुर्यं गणयति नेयं रतावतिप्रौढा ।
शश्वत्प्रीणाति पतिं सकलकलाकोविदा तरुणी ॥ ३१ ॥

रतिप्रीतिमतीलक्षणम्—[9]पतिसङ्गमं या मुहुरभिलषति सा रतिप्रीतिमती । यथा—

पतिमाश्लिष्यति चुम्बति मोदजला[10]कुलितदृक्कमला ।
पुलकितसकलावयवा सुरतप्रीतिं प्रकाशयति तरुणी ॥ ३२ ॥

रत्यानन्दपरवशालक्षणम्—सङ्गमसन्तुष्टा [11]रत्यानन्दपरवशा रत्यानन्दपरवशा । यथा—

प्रियमुखविधुदर्शनमनु[12]वृद्धे संमोदवारिधौ मग्ना ।
किं किं कान्तेन कृतं सुरतविधिं न [13]स्मरामि किं वच्मि ॥ ३३ ॥

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1 M दृगा— 2 T —आस्य 3 T प्रगल्भात्वम् 4 M T. दुरपलापात् 5 M -कार 6 M आह 7 M. omits साधारण 8 T corrupt 9 M रति 10. M corrupt. 11 M रत्या- 12 M सवृद्ध स- 13 M संस्मरामि

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* Adyar Ms Āmoda, p 90 मदनविजितलज्जाकत्वं सपूर्णयौवनत्वं वा तल्लक्षणम् ।

एते मध्याप्रगल्भे धीरा, अधीरा, धीराधीरा चेति भेदत्रयं लभेते । प्राचीना धीरादिभेदाः स्वीयाया एव न परकीयासामान्ययोरित्याहुः । अत्र रसमञ्जरीकार एतेषां भेदानां कोपजन्यत्वात् कोप परकीयासामान्ययोर्वर्तत इति धीरादिभेदाः कथं न भवन्तीत्याह । आमोदकाराः परकीयानुरागस्याप्रकटत्वात्तादृगनुरागस्य कोपजनकत्वेऽपि परकीयाया[1] स्वानुरागः प्रच्छाद्यत इति तद्वत् कोपोऽपि परापवादभयेन प्रच्छाद्यत इति, परकीयाजारयोः सङ्गमस्य दुर्लभत्वात्सङ्गमसमयेऽतिदुर्लभः प्रियसङ्गम एव मे लाभ इति कोप एव न जायत इति हेतोर्वा परकीयायां नैते भेदा भवन्तीत्याहुः* । अत्र वयम् — इयं परकीया उद्बुद्धा, उद्बोधिता इति भेदद्वयवती[2] भवति । अत्र स्वयमनुरागिणी उद्बुद्धा । नायकप्रेरितानुरागवती [3]उद्बोधिता । एते उभे [4]अप्यनुरागवत्यौ । यत्रेर्ष्या[5] मदनस्तत्रेति न्यायात् §, अनुरागसत्त्वे कोपस्यापि संभवात्, एते भेदा भवितुमर्हन्ति । आमोदकारोक्त तु स्वतोऽनुरागिण्यामुद्बुद्धायां कदाचिद्भवेत् । नायकप्रेरितानुरागवत्यामुद्बोधितायां तु न संभवति । स्वयमनुरागिण्युद्बुद्धा कोपं न कुर्यात् । नायकप्रेरितानुरागवत्युद्बोधिता तु कोप कुर्यादेव । तस्मादेते भेदा उद्बोधितायां वक्रोक्त्यादिवशाद्भवन्त्येवेति वदामः । ननु परश्रवणभयेन कथ वक्रोक्तितर्जनादयः परकीयाया इति चेत्, एकान्ते परकीयाया· सर्वं कर्तुं शक्यते । एकान्त विना परकीयायाः सङ्गम एव न [6]संभवति । तस्मादेकान्तमेव[7] भवति, वक्रोक्तितर्जनादयोऽपि भवन्ति, धीरादिभेदा अपि[8] भवन्त्येव । किं च ते आमोदकारा एव परकीयायां पतिवञ्चिका साहसिका चेति भेदद्वय कल्पितवन्त·**; तस्या वञ्चनसाहसे वर्तेते चेत् कोपोऽस्तीति किमाश्चर्यम् । अन्यच्च सामान्यास्वपि धीरादिभेदा भवन्ति । [9]कथं भवन्तीति चेत्— रसिकानामस्मासु पुनः पुनरनुरागो जायतामिति नानाविधचेष्टाभिर्मोहकरस्वभाववतीनां सामान्यानां प्रौढनायकेष्वत्यन्तप्रागल्भ्यात्तासामपि कतिपयोऽप्यनुरागो वर्तत इति प्राचीना लिखितवन्तः, तथा आमोदकारैरपि सम्मतम् । किं च अनुभवसिद्धरत्यौदासीन्यादिफलकवक्रोक्त्यादीनां सत्त्वात् धीरादिभेदाः संभवन्त्येव । परकीयासामान्ययोर्धीरादिभेदास्तत्प्रकरणे लेखनीयाः[10] । इदानीं स्वीयाया एव धीरादिभेदा लिख्यन्ते ।

अत्र रसमञ्जरीकारो धीरादिभेदेषु नायकं प्रति [11]परुषवाक्यान्युक्त्वा या कोपं प्रकाशयति सा मध्या अधीरा इति मध्याधीरालक्षणम्, समानलज्जामदना मध्येति मध्याया लक्षणं च,

"स्वापे प्रियाननविलोकनहानिरेव स्वापच्युतौ प्रियकरग्रहणप्रसङ्गः ।
इत्थं सरोरुहमुखी परिचिन्तयन्ती स्वापं विहातुमपि हातुमपि प्रपेदे ॥" (९)

इति मध्याया लक्ष्यं चाह[12] । [13]तत्रेदक्कोमलस्वभाववती मध्या नायकसम्मुखे परुषवाक्यानि वक्तुं कथं शक्नोतीत्यसमञ्जसम्[14]। अत्र वय धीरादिभेदानामनुगुणानि लक्षणोदाहरणानि लिखामः । एतासां धीरादीनां खण्डिता-अन्यसंभोगदुःखिता-मानवतीनां च भेदविचारोऽग्रे लेखनीय इति अत्र विस्तरभयान्न लिख्यते ।

1 T परकीयया 2 M द्वयमतीव T gap 3 च additional 4. T. no अपि 5 M corrupt here यत्रैषा 6 T भवति 7 T —मपि 8 T no अपि 9 T two words dropped by haplography, 10. M. लेखयामः T लेखनीयः 11 T परपुरुष- 12 M लक्षण 13 T अत्रैतत्तादृक् 14. T corrupt

* Āmoda, Adyar Ms pp 111—2 एतेन प्राचीनमतनिरासेन परकीयादावपि धीरादिभेदास्सम्भवन्तीति मूलकारेणोक्त भवति, तच्चिन्त्यम् । * * * वस्तुतस्तु अप्रकटपरपुरुषानुरागवत्याः तस्याः सत्यपि माने परापवादभीत्या तस्य प्रतिबध्यमानत्वेन तन्नियतव्यङ्ग्यकोपप्रकाशकत्वादिरूपधैर्यादिभेदायोगात् प्राचीन(मत) प्रतिपन्नतरमिति प्रतिभाति ।

§ Āmoda, Adyar Ms p 36· यत्रेर्ष्या मदनस्तत इति न्यायेन etc. *ibid* p 154 तदा: 'यत्र स्नेहो भयं तत्र यत्रेर्ष्या मदनस्ततः' इति । This is from Bharata's Nātya Śāstra, K M. edn XXII. 249, Kasi edn XXIV 249

** Āmoda, Adyar Ms pp 175-7 प्रभृतिशब्देन पतिवञ्चिका, साहसिकी चेति विवक्षिता । etc

मध्याधीरालक्षणम् । कोपसूचकभाषिणी मध्याधीरा ॥ यथा—

किं विस्मितासि सहचरि रम्यतरोऽयं यथा दृशोः स्त्रीणाम् ।
अथ रञ्जनमिति कश्चित्पुरुषाणामेष शृङ्गारः ॥ ३४ ॥

मध्याऽधीरालक्षणम्—पत्युरन्यापदेशेन कोप प्रकाशयति चेन्मध्याऽधीरा । यथा—

अन्यत्र गमितरात्रे[1] मित्र प्रातः समायात[1] ।
क्षणदर्शित[2]बहुरागप्रभानिधान[3] प्रभो नमस्तुभ्यम् ॥ ३५ ॥

मध्याधीराधीरालक्षणम्—व्यङ्ग्याव्यङ्ग्यकोपप्रकाशिका धीराधीरा[4] । यथा—

माविष्कार्षी[5]दृग्जलमवलोकयितु[6] न शक्तोऽहम् ।
[7]धन्यं दृग्जलमेतन्निष्करुणस्या[8]पि येन ते करुणा ॥ ३६ ॥

प्रगल्भाधीरालक्षणम्—रत्युपेक्षया स्वकोपप्रकाशिका प्रगल्भाधीरा । यथा—

कस्या पतिरनुकूलः सख्यः शृणुतेति मे शिक्षाम् ।
निजसुखनिरुत्सुकाभि· पतिराराध्यः सुशीलाभिः ॥ ३७ ॥

द्वितीयोदाहरणम्—

अहमस्मि निरपराध सुमुखि मृषावादिनीवचनै ।
सतताविष्कृतहास्य[9] पत्यौदास्यं किमुचितं त ॥ ३८ ॥

प्रगल्भाऽधीरा[10]लक्षणम्—[11]तर्जनादिभि स्वकोपप्रकाशिका प्रगल्भाऽधीरा[12] । यथा[13]—

अविनयनिपुण पुन पुनरेव कुरुषे प्रदर्श्य नखरेखाम् ।
जल्पन्त्येति मृगाक्ष्या लीलाकमलेन ताडितः प्रेयान् ॥ ३९ ॥

प्रगल्भाधीराधीरा[14]लक्षणम्—रत्युपेक्षा[15]तर्जनादिभिः स्वकोपप्रकाशिका प्रगल्भाधीराधीरा[16] । उदाहरणं तु—

किं मे त्वयास्ति कार्यं गच्छ कितव[17] कान्तयेति जल्पन्त्या[18] ।
[19]आस्यादलकमुदस्यन् निहतः प्रेयान् रसालमञ्जर्या ॥ ४० ॥

ज्येष्ठाकनिष्ठयोर्लक्षणम्— पत्युरधिकप्रेम्णोऽधिकरणं ज्येष्ठा ; पत्युर्न्यूनप्रेम्णोऽधिकरणं कनिष्ठा । ज्येष्ठाकनिष्ठयोरुदाहरणम्—

अयि मधुमुदिते मधुपाश्लिष्टां [20]माकन्दमञ्जरीं[21] पश्य ।
इत्यभिसन्धायै[22]कामाश्लिष्यत्यन्य[23]मृगनयनाम् ॥ ४१ ॥

इति स्वीयानिरूपणम् ॥

अथ परकीयानिरूपणम् । अत्र रसमञ्जरीकारः अप्रकटपरपुरुषानुरागा परकीयेति परकीयालक्षणमाह । तदसङ्गतम्, लक्षिताकुलटयोरनुरागस्य सख्यादिषु [24]इतरेषु च प्रकटत्वादव्याप्तेः[25] ।

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1 M -त्रः and -तः 2 M gap 3 M विधान 4 M चेति additional 5 M corrupt. 6 T gap here up to दृग् 7 M धन्या 8 M gap This is a dialogue, first half spoken by the lover, the second half by the lady 9 M दास्य T दास्य हाकर्तु 10 M धीराधीरा 11. M adds पत्युपेक्षा 12 M धीराधीरा 13 T प्रगल्भाधीरोदाहरणं 14 M प्रगल्भाधीरा 15 M omits रत्युपेक्षा- 16 M -धीरा 17 T duplicated 18 M -न्त्या 19 T अस्याद् 20 T -मानन्द 21 T gives an additional variant here मधुपालिङ्गनमुदिता रसालमञ्जरी 22 M न्धायी 23 M श्लिष्यते मृग- 24 T omit इतरेषु 25 M -प्तिः

अत्र केचित् पत्युरेव परपुरुषानुरागाप्रकटन विवक्षितमित्याहुः । तदपि न युक्तम् , पत्यापि ज्ञात[1]परपुरुषानुरागा प्रेमातिशयेन तेन [2]चापरित्यक्ता या सुन्दरी [3]तस्यामव्याप्तेः[4] । नन्वियं परपुरुषानुरागिणी पत्या [5]सङ्गृहीतेत्येतदनुरागस्य रसाभासत्वात्तदालम्बनविभावस्य [6]नायिकाभासत्वाच्च परकीयाभासत्वं भवितुमर्हतीति चेन्न । इयमुपपतौ गाढानुरागवती परकीया भवत्येव ! पतिरेतादृशीं [7]सङ्गृहीतवानिति स एव पत्याभासो भवितुमर्हति; न तु सा परकीयाभासः । या पतिवञ्चिका[8] पत्यु समक्षमेव पतिवञ्चनां[9] करोति सा परकीयाभासो न भवति; इयमेव कथं परकीयाभासः अत्रामोद-काराः—अप्रकटपरपुरुषानुरागात्यन्तभावानधिकरणत्वं परकीयात्वं विवक्षितमिति लिखितवन्तः । अस्याय[10]माशयः—प्रेमोत्पत्तिक्षणे उपपत्यनुरागस्य अप्रकटत्वादप्रकटपरपुरुषानुरागात्यन्ताभावोऽस्यां नास्तीत्यनधिकरणं[11] लक्षिता कुलटा च भवत्येव । तस्मादनयोर्नाव्याप्तिः । क्षणमात्रमप्यप्रकट[12] परपुरुषानु-रागश्चेदलम् । तथापि श्रवणानुरक्तायामव्याप्तिः, सौन्दर्यादिगुणश्रवणमारभ्य [13]तस्या अनुरागस्य सख्या प्रकटत्वात् । अपर च क्षणमात्रमनुरागाप्रकटन[14] परकीयात्वप्रयोजकमित्युच्यते चेद्वक्तुं न शक्यते । यावदस्या अनुराग[15] केनचिन्न ज्ञातस्तावत्सा परकीयेति केनचिद्वक्तु शक्यते वा[16] । भावनास्थित[17]-परपुरुषानुरागवत्यः[18] स्वीया[19] परकीया इति केनचिद्बोद्धु वक्तु च न शक्यत[20] एव । परपुरुषानुरागचिह्न-प्रकटने परकीयात्वं वक्तुं शक्यते, नान्यथा । यदा अप्रकटनं तदा प्रकटनं कुतः । तस्मादप्रकटपदं सर्वथा[21] अप्रयोजकम् । वय तु परपुरुषानुरक्ता परकीयेति वदामः । नन्वप्रकटपदाभावे सामान्यायामतिव्याप्ति-रिति चेन्न; सामान्याया स्वीय परपुरुष[22] इति निर्णय एव नास्ति । कन्यकायां कथं निर्णय इति चेद्वदामः । तस्या पित्रो[23]रधीनत्वात्, ताभ्यां योऽङ्गीक्रियते स पतिः, अन्यः परपुरुष[24] इति वर्तते निर्णय । अन्यत्र कुत्रचित् परकीया स्वीया न भवति । कन्यका तु यत्रानुरक्ता तस्मै चेत्[25] पितृभ्यां दीयते सा स्वीया भवति । यथा—

यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपाः
ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ
रेवारोधसि वेतसी[26]तरुतले चेतः समुत्कण्ठते ॥ §

एषा परकीया द्विधा—कन्या, परोढा चेति । कन्या नामापरिणीता पितृभ्यामज्ञातपरपुरुषानु-रागवती कन्यका । परिणीता परपुरुषानुरक्ता परोढा । कन्याव्यतिरिक्ताः सर्वे परकीयाभेदाः परोढायामेव । [27]परोढायामेवास्यां प्राचीनग्रन्थावर्णितम्[28] उद्बुद्धा, उद्बोधिता इति भेदद्वय कल्पितमस्माभिः । अत्र विवेचना[29] । आदौ परकीया द्विधा—कन्या, परोढा चेति । परोढा द्विधा—उद्बुद्धा, उद्बोधिता चेति । उद्बोधिता त्रिधा—धीरा, अधीरा, धीराधीरा चेति । उद्बुद्धापि त्रिधा—गुप्ता, निपुणा, लक्षिता चेति । गुप्ता त्रिधा—[30] वृत्तसुरतगोपना, वर्तिष्यमाणसुरतगोपना, वृत्तवर्तिष्यमाणसुरतगोपना चेति । निपुणा त्रिधा—वाङ्निपुणा, क्रियानिपुणा, पतिवञ्चनानिपुणा चेति । लक्षिता द्विधा—प्रच्छन्नलक्षिता,

1 T पर missing 2 M च परि 3 M -दरीत्यस्या 4 M -प्तिः 5. M. सग्रहेने- 6 M नायका- 7 T सती, mistake for असती, is found in addition here. 8 M यावति परवञ्चिका 9 M सति (ती?) वचन 10 T omits अयम् 11 M आधिकरण 12 M. अप्रकट- 13. M तस्य 14 M प्रकटन 15 M यस्यानुराग T असौ अनुराग. 16 T no वा 17 M स्त्री 18 M —वत्याः 19 M स्वीया 20 T शक्यन्ते 21 M सर्वदा 22. T. स्वीयः पुरुषः परः पुरुषः 23 M पितु- 24 अन्यपुरुष 25 T चैव 26 T मालती 27 T. अस्या परोढाया 28. M. वर्णिता T. अवर्णित- 29. M. अत एवचन 30 M Big gap here from the Guptā varieties to Anuśayānā tridhā.

* See Āmoda, Adyar Ms p 168

§ काव्यप्रकाशादिषूदाहृतोऽय श्लोक. शार्ङ्गधरपद्धत्यादिकोशेषु शीलाभट्टारिकाया इति दृश्यते ।

प्रकाशलक्षिता चेति । प्रकाशलक्षिता चतुर्धा–कुलटा, मुदिता, अनुशयाना, साहसिका चेति । अनुशयाना त्रिधा—विघटितसङ्केता, अप्राप्तभाविसङ्केता, शङ्कितसङ्केतजारगमना चेति । एवं मुख्यावान्तर-भेदाश्च पञ्चविंशतिसङ्ख्याका भवन्ति । एतेषां लक्षणोदाहरणानि लिखामः ।

परकीयालक्षणम्—परपुरुषानुरक्ता परकीया । परकीयासाधारणोदाहरणं[1] यथा[2]—

अलिपिककलरवरम्य निर्यन्माकन्दमञ्जरीमधुरम् ।
इदमुद्यानमुदीक्ष्य स्वान्त सखि परवशं भवति ॥ ४२ ॥

कन्यकालक्षणम्—अपरिणीता परपुरुषानुरागिणी कन्यका । [3]यथा—

तव गुरुजनसम्मत्या परिणेतास्मि प्रसन्नमुखचन्द्रे ।
त्यज भीतिं भज मामिह [4]कनकनने को नु शङ्कयस्ते ॥ ४३ ॥

परोढालक्षणम्—परिणीता परपुरुषानुरागिणी परोढा । सा द्विधा–उद्बुद्धा, उद्बोधिता चेति । परोढोदाहरणम्—

पश्यति सखीजनेऽस्मिन् स्पृशसि[5] कथं किं तवास्मि परिणीता[6] ।
सुललितवदने प्रेम्णा परिणीतानामुपरि नीता ॥ ४४ ॥

उद्बोधितालक्षणम् । केनचित्प्रकारेण नायकप्रेरितानुरागवती उद्बोधिता । सा त्रिधा—धीरा, अधीरा, धीराधीरा चेति । उद्बोधितासाधारणोदाहरणम्—

वाक्चातुर्यकलायाः[7] सखि यादृग्वर्णितस्त्वया श्रीमान् ।
तादृक् [8]पुरस्स्फुरन्निव [9]विलोकितोऽन्तर्दशापि तथा ॥ ४५ ॥

प्रगल्भाया धीरादिभेदा इव परकीयाया अपि धीरादिभेदाः । परकीयाधीरोदाहरणम्—

त्यक्ता कीर्तिर्लज्जा [10]गुरुभीतिर्बन्धुषु प्रीतिः ।
येन जनेन यदर्थं स स्मरणीयोऽ[11]पि किं न वा तस्य ॥ ४६ ॥

परकीयाऽधीरोदाहरणम्—

न वद मया सह वाचं [12]का तेऽहं नो समीपमागच्छ ।
ईर्ष्याभराद्भुजङ्ग त्वं वेण्या ताडनीयोऽसि ॥ ४७ ॥

परकीयाधीराधीरोदाहरणम्—

मायाहि मे समीपं ज्ञातोऽसि त्वं पराङ्गनासु रसिकोऽसि ।
दूरत एव स्थेयं [13]निजाननं दर्पणे दृष्ट्वा ॥ ४८ ॥

उद्बुद्धालक्षणम्—नायकसौन्दर्यं दृष्ट्वा स्वयमेवानुरागिणी उद्बुद्धा । यथा—

यदवधि [14]मनोजमूर्तिर्विलोकितस्सखि मयाकबरः[15] ।
तदवधि तमेव सन्ततमात्मानं[16] सर्वतः प्रपश्यामि ॥ ४९ ॥

उद्बुद्धा त्रिधा—गुप्ता, निपुणा, लक्षिता चेति । गुप्तालक्षणम्–स्वकार्यगोपनशीला गुप्ता । सा त्रिधा–वृत्तसुरतगोपना, वर्तिष्यमाणसुरतगोपना, वृत्तवर्तिष्यमाणसुरतगोपना च । गुप्तासाधारणोदाहरणम्—

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1 omitted in M 2 omitted in T 3 T कन्योदाहरणम् in place of यथा M कनकाङ्गु : क नु कलङ्कस्ते 5. M स्पृशति 6 M परिणेता 7 M कलेय. Kalāyāḥ, ablative in an instrumental sense 8. M नूपुर 9 M विलासिता ददृशे T लोकितोऽन्तर्दशोऽपि 10 T गुरुषु तदा बन्धुषु 11. T. न कि तस्य 12 M कान्तेह 13 T corrupt 14 M corrupt 15 M मया (सु)चिर(म्) 16. M. आत्म...

अस्मत्पितृकुलपूज्यस्समागतोऽस्मद्गृहं भाग्यात्[1] ।
इत्युक्त्वा[2] द्रुतमागत[3]पतिमुपपतिपादयुगे निपातयति ॥ ५८ ॥

लक्षितालक्षणम्—सख्यादिज्ञातजारसंभोगा लक्षिता । लक्षिता द्विधा—प्रच्छन्नलक्षिता, प्रकाशलक्षिता चेति । लक्षितासाधारणोदाहरणम्—

स्मरपरवशमतिरानिश स्मरामि तं हन्त न स्मरामि स्वम् ।
चतुरसखीजनसंसदि कथं निजां गोपयामि[4] दशाम् ॥ ५९ ॥

प्रच्छन्नलक्षितालक्षणम्—सख्यादिभि· स्वबुध्या आलोच्य परपुरुषानुरागिणी या बुध्यते सा प्रच्छन्नलक्षिता । [5]अस्या उदाहरणम्—

पुलकितललितकपोला [6]सजलमुकुलितोल्लसद्दृगम्भोजा ।
[7]स्मरति श्रिया (स्त्री यस्सा ?) सखि रतिरूपा स्मृतिरियं भवति ॥ ६० ॥

प्रकाशलक्षितालक्षणम्—कटाक्षादिचेष्टाभिर्लोकै· स्फुटविज्ञायमानजारानुरागा प्रकाशलक्षिता । इयं चतुर्धा—कुलटा, मुदिता, अनुशयाना, साहसिका[8] चेति । प्रकाशलक्षितासाधरणोदाहरणम्—

प्रचुरप्राक्तनपुण्ये [9]यूनि मनोहारिणि त्वदासक्तिम् ।
[10]मण्डनमङ्गलताया डिण्डिम[11]माहत्य पाण्डिमा [12]वदति ॥ ६१ ॥

द्वितीयोदाहरणम्—

अकबरदर्शनसमये मुदिताभ्यामन्यथा[13] तु सखी ।
अनवरत सजलाभ्यां प्रकटप्रीतिः कृतास्म्यह दृग्भ्याम् ॥ ६२ ॥

कुलटालक्षणम्—जारकुलाटनशीला कुलटा । [14]तस्या उदाहरणम्—

अस्याः[15] पुंस्त्वविशिष्टः पात्रं सस्मितकटाक्षपातानाम् ।
मुग्धविलासवशीकृतमनसा तेनाथ रतिकेलि· ॥ ६३ ॥

[16]मुदितालक्षणम्—इष्टप्राप्त्या[17] या हर्षं प्राप्नोति सा मुदिता । मुदितोदाहरणम्[18]—

प्रत्यग्रान्धा[19] श्वश्रूर्नेत्राञ्जनसाधनाय पतिरस्याः ।
ग्रामान्तरं गतः, [20]स्त्री मुदिता [21]प्रतिवेशिहृतचित्ता ॥ ६४ ॥

अनुशयानानिरूपणम् । अनुशयानायां बहवो भेदाः कल्पयितुं शक्यन्ते । रसमञ्जरीकारस्तु भेदत्रयमेव कल्पितवान् , तत्र प्रौढा आमोदकारा बहुतरान् भेदान् कल्पितवन्तः * । अस्माभिस्तु ग्रन्थविस्तरभयाद्भेदत्रयमेव लिख्यते । प्राचीनाखिलग्रन्थेषु अनुशयनाभेदत्रयस्यापि नामकल्पनं नास्ति ;[22]अस्माभिर्नामानि कल्प्यन्ते ।

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1 M समागमद्ग्रह मद्भाग्यात् T समागतोऽसि मद्गृह मद्भाग्यम् 2 M उक्त्वा 3 M आगत्य 4 T corrupt 5 M तद्यथा 6 M सरोज- 7 M स्मरति श्रिया सखि रतिरूपा स्मरतिः T स्मरति श्रिया सखस्सखिरतिरूपो स्मरति. The friend observing the lady says t' at a recollection such as she has now, with horripilated cheek and half closed eyes laden with tears of joy, is one of the enjoyment that she has had 8 Sāha·ikā in both M and T in all places, Āmoda always has the form Sāhasikī 9 M यानि 10 M मऊन- T मण्डल 11 M मोहन 12 M वा इति (वेत्ति) 13 T अन्यदा 14 T कुलटोदाहरण 15 T अस्या 16 T कुलटोदाहरण repeated here by mistake 17 T प्राप्त्या 18 M तद्यथा 19 M प्रत्यग्राथ T प्रत्यग्रान्ध 20 M श्रीः 21 M प्रतिवेशिनीहृत 22 T gap.

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* Āmoda, Adyar Ms pp 209—213 यद्यपि जारविघटनादिभिरनुशयाना बहुविधा भवति तथाऽपि मूलकारेण विस्तरभयात् त्रिविधेति दिङ्मात्र प्रदर्शितम् । जारविघटनेन यथा * * * सुरतविघटनेन यथा * * * सुरतानन्तरजारविघटनेन यथा * * * प्रियतमदर्शनाभावेन यथा * * * सङ्कल्पलाभेन यथा * * * अनुरूपजारासभवन यथा * * * स्वैरविहारसुखासभवेन यथा * * * अयोग्यमैत्र्या यथा * * * इत्यादिभेदा द्रष्टव्याः ।

अनुशयानालक्षणम्—सङ्केतसंप्राप्त्यभावेन [1]व्याकुलानुशयाना । अस्यां भेदास्त्रयः—विघटितसङ्केता, अप्राप्तभाविसङ्केता, शङ्कितसङ्केतजारगमना च । अनुशयाना[2]साधारणोदाहरणम्—

आलि विधातुर्विहितः कः [3]खल्वपराध एष यस्मान्मे ।
[4]प्रेयोहृतहृदयायास्सङ्केत हन्त विघटयति ॥ ६५ ॥

विघटितसङ्केतालक्षणम्—सङ्केतवि[5]घटनेन खिन्ना विघटितसङ्केता । अस्या उदाहरणम्—

[6]रे चैत्रासन्पान्थ[7]विश्रान्तिदा ये [8]सर्वस्याक्ष्णो· पूर्णपीयूषमेव ।
[9]द्राग्वेशन्तं सर्वतोऽमी कृताः [10]किं कुञ्जास्सर्वे पत्रसम्पत्तिरिक्ता· ॥ ६६ ॥

अप्राप्तभाविसङ्केतालक्षणम्—सङ्केतप्राप्तिसन्देहेन खिन्ना अप्राप्तभाविसङ्केता । [11]तस्या उदाहरणम्—

पत्युः [12]सुचारु [13]नगरं तव मा विषीद विष्वङ्मनोज्ञवन[14]निष्कुटराजिरम्यम् ।
यत्सुन्दरीजनमनोहरणप्रवीणकन्दर्पसुन्दरविलासजनैकवासम् ॥ ६७ ॥

शङ्कितसङ्केतजारगमनालक्षणम्—सङ्केत प्रत्युपपतिगमनमाशङ्क्य खिन्ना [15]शङ्कितसङ्केतजारगमना । [16]अस्या उदाहरणम्—

विलोक्य हरिणेक्षणे बकुलमालिकामण्डन दृशोर्निरुपमोत्सवं [17]तरुणमाशु किं खिद्यसे ।
त्वयैव कृतदोहदः कुसुमितः स मन्ये तरुर्मया सह च लक्षण ननु ददामि पुष्पाणि ते ॥ ६८ ॥

साहसिकालक्षणम्—[18]साहसकृतजारसंभोगा साहसिका । अस्या उदाहरणम्—

[19]मज्जीवितं त्वदुपजीव्यमिदं धनं ते [20]तन्मत्तनावततुरेष जिघृक्षतीति ।
मामाहृय त्व[21]मथवैहि समर्पयामि तुभ्यं न रक्षणविधौ प्रभुरस्मि [22]देहम् ॥ ६९ ॥

इति परकीयाप्रकरणम् ॥

अथ सामान्यानिरूपणम् । रसमञ्जरीकारः वित्तमात्रोपाधिकसकलपुरुषानुरागा सामान्येति लक्षणमाह । तदसत् । [23]वित्तोपाधिकत्वात्तस्या अनुराग एव नास्ति । तथा च [24]लक्षणस्यासमन्वय इत्यसंभवः । अन्यच्च, अनुरागस्त्वेकत्रैव; बहुपुरुषेषु यो मनस्सङ्ग· सोऽनुराग एव न भवति, किं तु अनुरागाभास· । एतादृशे लक्षणे क्रियमाणे [25]सामान्या नायिकैव न भवति । केचिदिच्छैवानुराग इति वित्तनिमित्तकपुरुषेच्छारूपानुरागस्य विद्यमानत्वात् कथ न नायिका भवेदित्याहुः । तदप्यसत् । [26]इच्छाया बहुविधत्वेऽपि सौन्दर्यादिगुण दृष्ट्वा स्त्रीपुरुषयोः परस्पर रतीच्छैवानुरागो भवति *, शृङ्गारग्रन्थेष्वियमेवेच्छा अनुरागत्वेनोच्यते, नान्या । तथा हि—बन्धुपुत्रादिषु यच्छा सा ममतोच्यते; गुरुषु येच्छा सा भक्तिरित्युच्यते; एवमिच्छा नानानामानि लभते । इच्छामात्रमनुरागश्चेत्सर्वा अपि स्वीया· परकीया· स्युः, तासामपि नानाविधेच्छाया विद्यमानत्वात् । अनुरागनिरूपणं रसप्रकरणे [27]सम्यङ्निरूपयिष्याम· । अत्रामोदकाराः सामान्या प्रत्येकं यावत्कालपर्यन्त

1 T अव्याकुला 2 M यथा 3 T gap upto -स्मान्मे 4 M T प्रियो 5. T. gap 6 T के चित्रा 7. M. विश्रान्तीद स्वाः T विश्रान्तवन्तः 8 T gap 9 T प्राग् 10 M के 11. T अप्राप्तभाविसङ्केताया उदाहरण 12 T. तदेव 13 T gap 14 M विस्फुटराज 15 M सङ्केतशङ्कित- 16. M तन्यथा 17 M तरुणि- 18 T missing upto तस्मात्तनौ 19. T मज्जीवन 20 M तस्मा- 21 M. त्वमथचेहि T त्वमथ देहि 22 M तेऽहम् 23 T वित्तोपाधिकानुरागत्वात् 24. T कथ लक्षणस्य समन्वयः 25. M सामान्यनायिकैका T सामान्या नायिकेवा 26 M इच्छाबहु- 27 T. निरूपितम्

* Compare Āmoda, Adyar Ms p 35. अत्र सुरतानुकूलस्यैवानुरागस्य विवक्षितत्वादिति ।

येन सङ्गता तावत्कालपर्यन्त तस्मिन्नेवानुरागवती, तस्यां न रसाभास[1] इत्याहुः * । तदपि न युक्तम् । यस्मिन् सत्यपरस्मिन्निच्छैव चेन्न, सोऽनुरागः । अन्यथा नानुराग । अनेकेषु पुरुषेषु यः स किमनुरागः । ननु बहुपुरुषानुरक्तायां कुलटायां कुतो न रसाभासत्वमिति चेत् तस्या गाढरतिकारिणि पुरुषे अनुरागो वर्तते[2], तादृक्पुरुषपरीक्षार्थमेव बहुभिस्सङ्गमस्तस्याः । एतद्विषये आमोदकारस्योदाहरणम्—

"सखि रतिसुखलालसया सकलयुवानः परीक्षिता हि मया ।
हृदयानुरञ्जनविधौ मधुरिपुणा कस्समो भविता" ॥ †

[3]सामान्याप्येकत्रैवानुरागिणी, बहुपुरुषसङ्गमो वृत्त्यर्थः । प्राचीनान्ध्रभाषोदाहरणादप्यय[4]मर्थः[5] सिद्धः, तस्यार्थो लिख्यते । सामान्यायाः कुत्राप्यनुरागो नास्तीत्यज्ञोक्ति । कुत्रचिद्वर्तते सहजको[6] गुप्त । कपटानुरागस्तु बहु[7]स्थलेष्विति रसमञ्जरीकारोक्तलक्षणमयुक्तमिति आमोदकारा वेश्यात्वं जातिमे[8]व सामान्या[9]-लक्षणमाहुः ‡ । तन्न युक्तम् । स्वकीयापरकीययोर्गुणभेदेन नायिकात्वम्, [10]सामान्याया जात्येति क्रमभङ्गात्, जात्यैव नायिकाभेदनिरूपणे [11]दिव्य - अदिव्य - दिव्यादिव्यभेदैर्नायिकानन्त्यं[12] स्यात् । आमोदकारै रसमञ्जरीकारोक्ते वित्तमात्रोपाधिकसकलपुरुषानुरागवती सामान्येति सामान्यालक्षणे या वित्त गृहीत्वाऽपि परकीया सभावितसकलपुरुषानुरागवती सापि सामान्या स्यादिति मात्रपदस्य कृत्यं वर्णितम् § । तदयुक्तम् । [13]परकीयासंभोगे द्रव्यग्रहण न निमित्तम्, किं तु स्नेह एव । अन्यथा गृहकृत्यार्थ [14]भर्तृसकाशाद्वित्त[15]ग्राहिणी स्वीयापि सामान्या स्यात् । तस्मान्मात्रपदं त्यक्त्वा लक्षणं कार्यम् । वयं तु अपरिणीतफलनिमित्तकानेकसंभोगा सामान्येति लक्षणं ब्रूमः । अस्या एकत्र सहजानुरागोऽस्तीति नायिकात्वं, तत्र प्रीतिरेव फलम् । अन्यत्र वित्तफलनिमित्तकेच्छा, न त्वनुरागः, तस्माद्रसाभासो नास्याम्, अत्रेदमेव फलम् । नलकूबरानुरक्तरम्भा स्वर्गतपुण्यात्मानुरक्तस्वर्वेश्याश्च[16] फलनिमित्तकसम्भोगवत्य [17]इतीदमेव लक्षणं युक्तम् । अत्र ग्रन्थान्तरेष्वलिखिताः स्वतन्त्रा, जनन्यधीना, नियमिता, क्लृप्तानुरागा, कल्पितानुरागेति पञ्च भेदा [18]सामान्यायां कल्पिता । ननु कल्पितानुरागाया सहजानुरागो [19]नास्तीति कथं नायिकात्वमिति चेद्वदामः । सामान्या क्वचित्सहजानुरागवती भूत्वा अन्यत्रानुरागाभावेऽपि वित्तग्रहणार्थमनुरागवती भवति । अस्या अनुराग एव नास्तीति चेदन्यत्र कथ-मनुरागस्वरूपमभिनयेत्[20] । इयमेवानुराग[21]स्थले क्लृप्तानुरागा, वित्तग्रहणार्थं यत्रानुरागमभिनयति तत्र कल्पितानुरागा । तस्मादनुरागसम्भवत्वेन नायिकात्वसिद्धिः । इयमेव सामान्या सकलप्रयोजनानां स्वयमेव कर्त्री चेत्स्वतन्त्रा । [22]सैव मात्रधीना चेज्जनन्यधीना । सैव[23] केनचिन्नियतं स्थाप्यते चेन्नियमिता । सैव[24] कुत्रचित्स्वयमनुरक्ता चेत्क्लृप्तानुरागा । सैव[25] वित्तग्रहणार्थमनुराग कञ्चिदभिनयति चेत्कल्पितानु-

1 T रसाभासवत्त्वम् 2 T विद्यत 3 M सामान्येऽप्यकत्वैव 4 M उदाहरणस्याय- 5 T अर्थसिद्ध 6 T साहसिक. 7 M -छले- 8 M जातिरेव 9 M समान्य- 10 M सामान्यासामान्ययो. 11 T दिव्यादिव्यभेदे 12 M -आनन्त्यभेदकल्पना 13 M परकीयाया 14 T भर्तुः 15 T missing 16 M स्वर्वेश्यात्व- 17 M missing 18 M missing 19 M अस्तीति 20 T अभिनयति 21. M च्छले 22 M अस्यैव मात्रधीनता 23-25. M अस्यैव

* Āmoda, Adyar Ms, p 231 · किञ्च वित्ताद्युपाधिना सर्वसाधारण्या अपि यावत्कालमेकस्मिन् पुरुषेऽनुरागस्तावत्काल नान्यत्रेति बहुसक्तिकृतोऽपि न रसाभास । Compare also on p 33 in the Svīyā-discussion ननु या वेश्या यस्मिन् वारे यस्माद्वित्त गृहीतवती, तस्मिन् वारे स तस्याः स्वाम्येवेति, एतत्सत्यम् ।

† See Āmoda, Adyar Ms, p 200

‡ Āmoda, Adyar Ms pp 229-230 अत्र वय ब्रूमः:- वित्तमात्रेत्यादिकं तु मूलकारोक्त मनुष्यवेश्या-लक्षण, देववेश्याद्यनुरागत (-द्यनुगत) लक्षण तु वेश्यात्वजातिरेव etc

§ Āmoda, Adyar Ms, p 226 अत उक्त वित्तेति । * * परकीया हि प्रायेण स्वपत्यपेक्षया गुणातिशयकृत-सकलपुरुषानुरागेति वित्तपदेन द्विधा गुणवित्तोभयलोभात् परपुरुषानुरक्ताया कस्याश्चित्परकीयायामतिव्याप्तिवारणाय मात्रपदम् ।

रागा । क्रियाभेदेन नायिकाभेद इत्यत्रापि सामान्यायाः पञ्च भेदाः कल्पिताः । तासां यथाक्रमं लक्षणानि लिख्यन्ते। स्वीयाप्रकरणे यत्रेर्ष्या[1] मदनस्तत्रेति न्यायात्सामान्याया [2]अपि धीरादिभेदाः सन्तीति साधितम् । *

सामान्यालक्षणम्—अपरिणीतफलनिमित्तकानेकपुरुषसंभोगा सामान्या । सा पञ्चधा—स्वतन्त्रा, जनन्यधीना, नियमिता, क्लृप्तानुरागा, कल्पितानुरागा चेति । [3]सामान्यासाधारणोदाहरणम्[4]—

कान्तास्वान्तोल्लासिकन्दर्पकान्तं कामानां [5]द्राक् पूरणे कल्पवृक्षम् ।
सख्यः सर्वैश्वर्यसम्पत्तिपूर्णं [6]द्रष्टुं यामो राजराज गुणज्ञम् ॥ ७० ॥

स्वतन्त्रालक्षणम्—स्वच्छन्दविहारिणी स्वतन्त्रा । स्वतन्त्रोदाहरणम्—

शक्तानुरागकरणं तथा [7]रक्तानुरञ्जनं ।
प्रतिरोद्धा न मे कश्चिदहमेव सुखास्पदम् ॥ ७१ ॥

जनन्यधीनालक्षणम्—[8]मात्रनुज्ञानुलङ्घनी जनन्यधीना । [9]तस्या उदाहरणम्—

बहिरनुरागप्रकटनमादानं विटवपुः[10]पटस्यापि ।
बहुदातादरणीयः[11] कुलविद्यैषा मृगेक्षणेऽस्माकम् ॥ ७२ ॥

नियमितालक्षणम्—नियमेन स्थापिता नियमिता । [12]तस्या उदाहरणम्—

आकुचफलोद्गमं त्वामेवारूढा सुवर्णवल्लीयम्[13] ।
[14]अवनितरुकल्प[15]विटप [16]त्वमेक एवाश्रयो नान्यः ॥ ७३ ॥

क्लृप्तानुरागालक्षणम्—एकत्रानुरागवती क्लृप्तानुरागा । [17]तस्या उदाहरणम्—

तद्वीक्षणं नयनयोः फलमीप्सितं मे तद्वी [18]श्रुतिस्मृतिफलं मनसोऽवलम्बः ।
एकस्स एव सखि वच्मि मृषा न याचः प्रत्येतु मां बत कथं गणिकेति वेत्ति[19] ॥ ७४ ॥

[20]अस्या धीरादिभेदा उदाह्रियन्ते । क्लृप्तानुरागाधीरोदाहरणम्—

हारेण ते निजमुरः प्रिय मण्डयित्वा दत्तः कयापि तव निर्गुणहार एषः ।
किं [21]भाति सम्यगधरेऽञ्जनकालिमायं हास्यास्पदं विरचितस्तव मञ्जुवेषः ॥ ७५ ॥

क्लृप्तानुरागाऽधीरोदाहरणम्—

अर्धचन्द्रममुं लब्ध्वा निष्क्रान्त कान्त[22] तद्गृहात् ।
अर्धचन्द्र[23] मया दत्वा निस्सार्यः [24]किन्न मद्गृहात् ॥ ७६ ।

क्लृप्तानुरागाधीराधीरोदाहरणम्—

क्षतं क्रीतं रक्तैर्मणिभिरधरे बिम्बरुचिरे तथा लब्धं नीलैर्मणिभिरपि कान्ताञ्जनमिदम् ।
स्त्रियाः प्राप्ता मुक्तामणिभिरपि च स्वेदकणिका मनो दत्वा प्राप्तं [25]न मन इति दूनं मम मनः ॥७७॥

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1 M यत्रैषा 2 M इति 3 T has तेषामुदाहरणानि लिख्यन्ते in addition 4 M सामान्योदाहरणम् 5 M द्रक् 6 M द्रष्ट यामा 7 M द्राग- 8 T corrupt 9 T जनन्यधीनोदाहरणम् 10. M -पुट- 11 M धारणीय 12 T नियमितोदाहरण 13 M वल्लरीयम् T वल्लिरियम् 14 M T अवनी 15. M. कल्पित 16 M त्वमेवाश्रयोऽन्यस्याः 17 T क्लृप्तानुरागोदाहरणं 18 M श्रुतिफल 19 M. वेति 20 T. अस्या धीरादिलक्षणानि स्वीयाप्रगल्भाया एव (इव) additional before अस्याः 21. T corrupt. 22 T dropped 23 T corrupt 24 M किमु 25 T. corrupt

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* See above p 6

कल्पितानुरागालक्षणम् – वित्तग्रहणार्थं यानुरागमभिनयति सा कल्पितानुरागा । [1]तस्या उदाहरणम्—

[2]सस्मितललितकटाक्षै[3]र्धनमिह मायानुरागमभिनयति ।
भित्तिं विनापि चित्रं करोति चित्रं कुरङ्गाक्षी ॥ ७८ ॥

इति सामान्यानिरूपणम् ॥

अथ तिसृणामपि [4]साधारणप्रकरणं निरूप्यते । अत्र रसमञ्जरीकारः स्वीयापरकीया-सामान्यास्वेकैका अन्यसंभोगदुःखिता, वक्रोक्तिगर्विता, मानवती चेति त्रिधा भवतीति लिखितवान् । वयम् अन्यसंभोगदुःखिता मानवती चेत्युभौ भेदौ कोपजन्याविति खण्डिताभेदेष्वेव लिखामः । वक्रोक्तिगर्वितैव कथमेकाकिनी लेखनीयेति[5] साधारणप्रकरणे लिखामः । [6]अत्र स्वाधीनपतिका, वासकसज्जिका, विरहोत्कण्ठिता, विप्रलब्धा, खण्डिता, वक्रोक्तिगर्विता, कलहान्तरिता, प्रोषितभर्तृका, अभिसारिका इत्येकैका नवविधा भवति ।

एतेषु भेदेषु[7] स्वाधीनपतिकाया अतिसमीचीनत्वात्सा प्रथमं निरूप्यते । अत्र रसमञ्जरीकारः सदा साकूताज्ञाकरप्रियतमा स्वाधीनपतिकेति लक्षणमाह । अत्र सदाशब्द[8]स्त्याज्यः । नो चेदवस्थाकृत-नायिकाभेदो भेदः[9] (- भेदो न भवेत्), अवस्थाकृतभाव[10] एव नायिकाभेदे[11] प्रयोजकः । वयं त्वनुकूलप्रिया स्वाधीनपतिकेति लक्षणं ब्रूमः ।

अत्र प्राचीनाः[12] स्वाधीनपतिकायां धीरादिभेदाः सन्तीत्यूचुः । तन्न । स्वाधीनपतिकायाः पत्युरनुकूलत्वात्कोपानुत्पत्तेः नायिकाभेदस्यावस्थाभेदेन भिन्नत्वात् पत्युरन्यनायिकासक्तत्वे[13]ऽनुकूलत्वाभावे नायकापराधस्य नायिकाकोपहेतु[14]त्वेन कोपोत्पत्तौ खण्डितात्वे सति स्वाधीनपतिकात्वमेव व्याहन्यते । तत्कथं स्वाधीनपतिकायां धीरादिभेदा भवितुमर्हन्ति । प्राचीना वक्रोक्तिगर्वितासङ्कीर्णानि स्वाधीनपतिको-दाहरणानि लिखितवन्तः । वयमसङ्कीर्णानि लिखामः । अष्टविधनायिकाभेदेषु मुग्धाभेदान् युक्तस्थले लिखामः । स्वाधीनपतिकायां दूतीवञ्चिका भाविशङ्किते[15]ति भेदद्वयं नवीनं कल्पितमस्माभिः ।

अस्या लक्षणोदाहरणानि लिख्यन्ते । स्वाधीनपतिकालक्षणम्—अनुकूलप्रिया स्वाधीनपतिका । तस्या[16] उदाहरणम्—

वेणीप्रसूनरचनासु मनोहरासु पत्रावलीविरचने कुचयोः कृशाङ्गि[17] ।
कान्ते सखीषु तुलितानुनया[18] प्रकाममङ्गप्रसाधनविधौ तव का प्रवीणा ॥ ७९ ॥

स्वाधीनपतिका अष्टविधा–स्वीया, मुग्धा, मध्या, प्रगल्भा, परकीया, सामान्या, दूतीवञ्चिका, भाविशङ्किता[19] चेति । स्वीयास्वाधीनपतिकोदाहरणम्—

रूपं तवैव रमणीयतरं प्रियाक्ष्णोः[20] पत्युर्मुखेऽतिललिता तव [21]नाममाला ।
[22]स्वंस्थाऽसि कान्तहृदये प्रतिबिम्बितेव धन्या त्वमेव बहुभाग्यवतीषु गण्या ॥ ८० ॥

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1 T कल्पितानुरागोदाहरण 2 M स missing 3 M धनमिव 4 M सामान्य 5 M लेखनी लेखनी 6 T gap from अत्र to अभिसारि- 7 M omitted 8 T सशब्दः 9 T भेदाभेदः 10 T भेदम 11. M भेद एव T भेदप्रयोजकम् 12 T प्राचीन- 13 T gap upto कोप- 14 M हित- 15 M संकेता 16 T स्वाधीनपतिकोदाहरणम् 17 M T -ङ्गी 18 M त्व has to be understood here 19 M सकेता 20 M प्रियायाः 21 M काम- 22 M स्वस्थोऽसि T corrupt

मुग्धास्वाधीनपतिकोदाहरणम्[1]—

[2]अस्याः समीपमयमेत्य लसत्कपोलसक्तालकं निजकरेण समं विधाय ।
ब्रूते न पश्यसि [3]कथं मदिरेक्षणे मां सप्रेमहासमधुरेण निरीक्षणेन ॥ ८१ ॥

मध्यास्वाधीनपतिकोदाहरणम्—

त्वत्प्रियोऽकृत पदाम्बुजयोस्ते[4] दातुमाग्रहमये निशि लाक्षाम् ।
वल्गु सस्मितपटावृतनेत्रा नेति नेति शनकैस्समवादीः ॥ ८२ ॥

प्रगल्भास्वाधीनपतिकोदाहरणम्—

वाचः कर्णसुधास्तव स्मितरुचिर्ज्योत्स्ना चकोरौ दृशौ
पत्युस्स्तौति मृगेक्षणेऽधरसुधास्वाद रसज्ञो[5]ऽनिशम् ।
अङ्गस्पर्शनसौरभे च सुतरां त्वग्घ्राण[6]सन्तर्पणे
नित्य हृत्कमलस्थितां वरतनु त्वां स श्रियं मन्यते ॥ ८३ ॥

परकीयास्वाधीनपतिकोदाहरणम्—

स्वस्ति स्यान्मम जीवनाधिपतये श्रीनिर्विशेषश्रियै
त्वद्रथ्यासरणि[7]श्रित मुखशशिज्योत्स्नाचकोरं स्मर ।
मोदप्रोद्गतवार्युपप्लुतदृशा रोमाञ्चरम्य वपु[8]-
स्तन्वङ्ग्येति[9] दधानया तव तया पत्रं मुहुर्वाच्यते ॥ ८४ ॥

सामान्यास्वाधीनपतिकोदाहरणम्—

तेन ते कृतमधीनमशेषं जीवित वसु सुख स्वयमेव[10] ।
सुन्दरेण तरुणेन मृगाक्षि त्वं रमस्व रमणीयगुणेन ॥ ८५ ॥

दूतीवञ्चिकालक्षणम्—प्रेम सङ्गोप्य परिहासार्थं प्रियसम्मत्या मायामान [11]प्रकटीकृत्य दूतीं या वञ्चयति सा दूतीवञ्चिका । उदाहरणम्[12]—

दम्पती कथममू [13]छलतो मां हन्त मानमनुसृत्य मृषैव ।
मत्कृताननुनयानगृहीत्वा[14] निर्गमे मम मिथो[15] हसतो यत् ॥ ८६ ॥

भाविशंकितालक्षणम्—प्रियेण संयुक्तापि भाविनीं शङ्कां या करोति सा भाविशङ्किता । सा यथा[16] —

इदानीं तु मदिच्छार्थाः[17] प्रियस्य सकलाः क्रियाः ।
नो जानामि[18] सदैवेयं प्रीतिस्स्थास्यति वा न वा ॥ ८७ ॥

इति स्वाधीनपतिकानिरूपणम् ॥

अथ वासकसज्जिका निरूप्यते । प्राचीनाः—

"प्रियागमनवेलायां मण्डयन्ती मुहुर्मुहुः । केलीगृहमथात्मानं सा स्याद्वासकसज्जिका ॥"* इति लक्षणमाहुः । अवसितप्रवासपतिकापि वासकसज्जिकायामन्तर्भवति । कथमिति चेत् निघण्टौ—

1 M omits -उदाहरणम् 2 T. तस्या. 3. T gap from here upto त्रिर्ज्योत्स्ना in verse 83, line 1 4 M जयास्ते 5 M रसज्ञा T स्वादु रसजा 6. M त्वत्प्राण T त्वघ्राण 7 M सरणे 8 M वपुः 9 M. T. तन्वङ्गेति 10 T. स्वमेव हि 11 M प्रकृती- 12 T दूतिवञ्चिवञ्चिकोदाहरणम् 13. M चलतः 14. M. -ग्रहीतौ 15 M विधो 16 T भाविशकितोदाहरणम् 17 M. T -र्थः 18 T नि

* This is from the Pratāparudrīyayaśobhūsana, (I. 44)



Parakīyā Svādhīnapatikā



Kalahāntaritā

"वारश्च ऋतुकालश्च प्रवासादागतक्रिया । प्रसादनं च रुष्टाया नायिकायास्तथोत्सवः ॥
नवोढाभ्युपपत्तिश्च षडेते वासकास्स्मृताः ।" *

अत्र प्रवासादागतक्रियाया विद्यमानत्वात् अवसितप्रवासपतिका वासकसज्जिका भवितुमर्हति। वासकसज्जिका-शब्दादेव अवसितप्रवासपतिकाया वासकसज्जिकायामन्तर्भावः । केचन ग्रन्थकाराः परदेशगमनरूप-कारणस्यैकत्वात् अवसितप्रवासपतिकां[1] प्रोषितभर्तृकायामन्तर्भावयन्ति[2] । तन्न युक्तम् । प्रोषितभर्तृकायाः पतिविदेशगमनजनितदुःखाधीनत्वात्, अस्यास्तु पतिगृहागमनसंप्राप्तसुखाधीनत्वात् कथं प्रोषित-भर्तृकायामन्तर्भावः संभवति । ननु अवसितप्रवासपतिका पत्युरागमने पत्युः पुरः स्वदुःखं वर्णयति, अश्रूणि च[3] मुञ्चतीति तस्या मनसि दुःखसद्भावात् प्रोषितभर्तृका भवितुमर्हतीति चेन्न । सा पत्युरागमने सन्तोषादश्रूणि मुञ्चति; पतिप्रवासजनितदुःखकथामेव[4] वर्णयति, न तु तस्या दुःखम् । किंतु तस्याः सुखमेव । तस्मादवसितप्रवासपतिका प्रोषितभर्तृकायां नान्तर्भवति । § आमोदकारास्तु—अस्याः सन्तोषसद्भावात् स्वाधीनपतिकायामन्तर्भावमाहुः । तन्न । स्वाधीनपतिकायास्त्वेतावानेव संतोषो यत्प्रियो मां न मुञ्चति न मे प्रियवियोग इति । अस्यास्तु प्रवासादागतदुर्लभ[5]प्रियतमसमागमनसंभवमहासन्तोषसद्भावात् महान् भेदः । तस्मान्निघण्टुसम्मतत्वात्सर्वथैवेयं वासकसज्जैव भवति । अन्यच्च, स्वाधीनपतिकात्वप्रयोजकं नायकानुकूल्यम्, अवसितप्रवासपतिकाया वासकसज्जिकात्वप्रयोजको [6]नायिकोत्सवः ।

वासकसज्जिकाया लक्षणोदाहरणानि लिख्यन्ते । वासकसज्जिकालक्षणम्—नायकापेक्षया[7] सन्तोषकृतप्रयत्ना वासकसज्जिका । अस्या उदाहरणम्—

प्रत्यग्रनिर्मितशुभप्रतिकर्मरम्या प्रत्यङ्गरक्तमणिपल्लवकान्तिकान्ता ।
कान्तस्य सर्वसुखदा सखि काञ्चनी त्वं मृद्वी समौक्तिकफला ननु कल्पवल्ली ॥ ८८ ॥

स्वीयावासकसज्जिकोदाहरणम्—

स्वाङ्गैरेव विनापि भूषणभरं शृङ्गारिता यद्यपि
त्वं तन्वङ्गि तथापि संप्रति यथानैपुण्यमेवं मया ।

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1 M T -पतिका 2 M -भवति (इत्याहुः) 3 M च omitted 4 M -कथा दुःखमेव T दुःखमेव 5 M corrupt 6 M नायकोत्सवः 7 T corrupt

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* This is quoted in Āmoda, Adyar Ms, p 368

§ See Āmoda, Adyar Ms, p 441 The Āmoda does not itself propose this variety of Avasita--pravāsa-patikā The discussion occurs later under the ninth variety called Pravatsyat-patikā proposed by some and discussed in the Rasamañjarī after dealing with the eight varieties. Here the Āmoda points out that the author of a work on this subject, Vilāsaratnākara, does not accept the Pravatsyat-patikā, as, according to that writer, a similar variety, the tenth, called Avasita-pravāsa-patikā, will have to be accepted then, it is in reply to this that the Āmoda suggests that the Avasita-pravāsa-patikā could easily be included in the Svādhīnapatikā Really the Āmodakāra is of the view that it is best to abide by the old eightfold classification, as such further distinctions will land us in endless ramification

यत्तु प्रवत्स्यत्पतिकाख्यभेदमसहमानस्य **विलासरत्नाकरकारस्य** प्रतिबन्दिदानम्—'चिरविरहिणो-रुत्कण्ठार्त्या * * यथा न तथा रतिः ॥' इत्यादिमहाकविलेखनानुरोधात् देशान्तरोपगतेन प्रियेणाग्रिमक्षणे संघटमानसमागमा अवसितप्रवासपतिका दशमी नायिका स्यादिति तन्न विचारसहम्; तस्याः सुखेन स्वाधीनपतिकायामन्तर्भावसंभवादिति । किं च यदि काचित्सूक्ष्मावस्थामालम्ब्य नायिकान्तरकल्पनं तर्हि * * * इत्यादयोऽनन्तनायिकाः स्युः । अतोऽनवस्थाभिरेभिः (अनवस्थाभिया) यथासंप्रदायमष्टविधत्वमेवादर्तव्यम् । किं नायिकान्तरकल्पनागौरवेण ॥ Pp 440-2

विच्छित्ति· किल काचनास्त्विति[1] पुनः शृङ्गारितालक्तक·
पद्रक्तोत्पलयोर्वृथा यदि रुचिर्देय[2]स्स पत्यैव[3] तत् (ते ?) * ॥ ८९ ॥

मुग्धावासकसज्जिकोदाहरणम्—
स्तोकोद्भिन्नकुचद्वयोपरिहरित्कूर्पासमुक्तालता
कान्ता पङ्कजकुड्मलद्वयकृताक्षेपच्छदाम्भःकणान् ।
बिभ्राणा नलिनीव कोमलतनुः फुल्लारविन्दानना
केलीसद्मविभूषणं सहचरीशृङ्गारिता शोभते § ॥ ९० ॥

मध्यावासकसज्जिकोदाहरणम्—
प्रकुर्वतीभिः प्रतिकर्म कर्म प्रोक्ता सखीभिर्ननु नर्म[4] किञ्चित् ।
नतस्मितोल्लासितनेत्रपद्मा न केलिसद्माभरणं ब्रवीति ॥ ९१ ॥

प्रगल्भावासकज्जिकोदाहरणम्—
[5]धूपितमन्दिरनिर्मितशय्या रम्यकृतप्रतिकर्ममनोज्ञा ।
मञ्जुलदर्पणदृष्टमुखेन्दुर्मोदसमुद्रनिमग्नहृदास्ते[6] ॥ ९२ ॥

उदाहरणान्तरम्—
केलीगेहं मण्डयित्वा स्वदेहं [7]गृह्णत्येषा मालतीपुष्पमालाम् ।
वीथ्यां[8] सार्धाविष्कृतानर्घ्यवक्त्रा[9] पत्युर्मार्गं वीक्षते सस्पृहाक्षी ॥ ९३ ॥

परकीयावासकसज्जिकोदाहरणम्—
मधुकुसुमितकुञ्जे [10]फुल्ललतावरणे स्थिता विविधसुमनस्तल्पे[11] दीव्यत्तनु[12]र्मणिकान्तिभिः[13] ।
अपहृतघनध्वान्ता कान्तागमोत्सवसस्पृहा चपल[14]नयना धन्याध्वानं मुहुर्मुहुरीक्षते ॥ ९४ ॥

सामान्यावासकसज्जिकोदाहरणम्—
सौधोत्सङ्गे सुललितमृदु[15]स्वच्छतल्पोपविष्टा[16] प्रोद्यद्धूपे[17] कुसुमसुरभौ चन्द्रिकाचारुदीप्तौ ।
स्थूलैर्मुक्तामणिभिरमलैर्मण्डिता पङ्कजाक्षी मार्गं पश्यत्यतिसुकृतिनः कस्यचिद्वारयोषित् ॥ ९५ ॥

अवसितप्रवासपतिकालक्षणम्—प्रवासादागतनायकापेक्षासन्तोषकृतप्रयत्ना अवसितप्रवासपतिका ।
[18]अस्या उदाहरणम्—

अद्यागते[19] प्रियतमे ननु दूरदेशात् जाने[20] पुनः सखि जगन्मम जातमेतत् ।
ज्योत्स्ना गता सपदि शैत्यमनन्तपुण्या पश्यामि कान्तवदनं जितपूर्णचन्द्रम् ॥ ९६ ॥

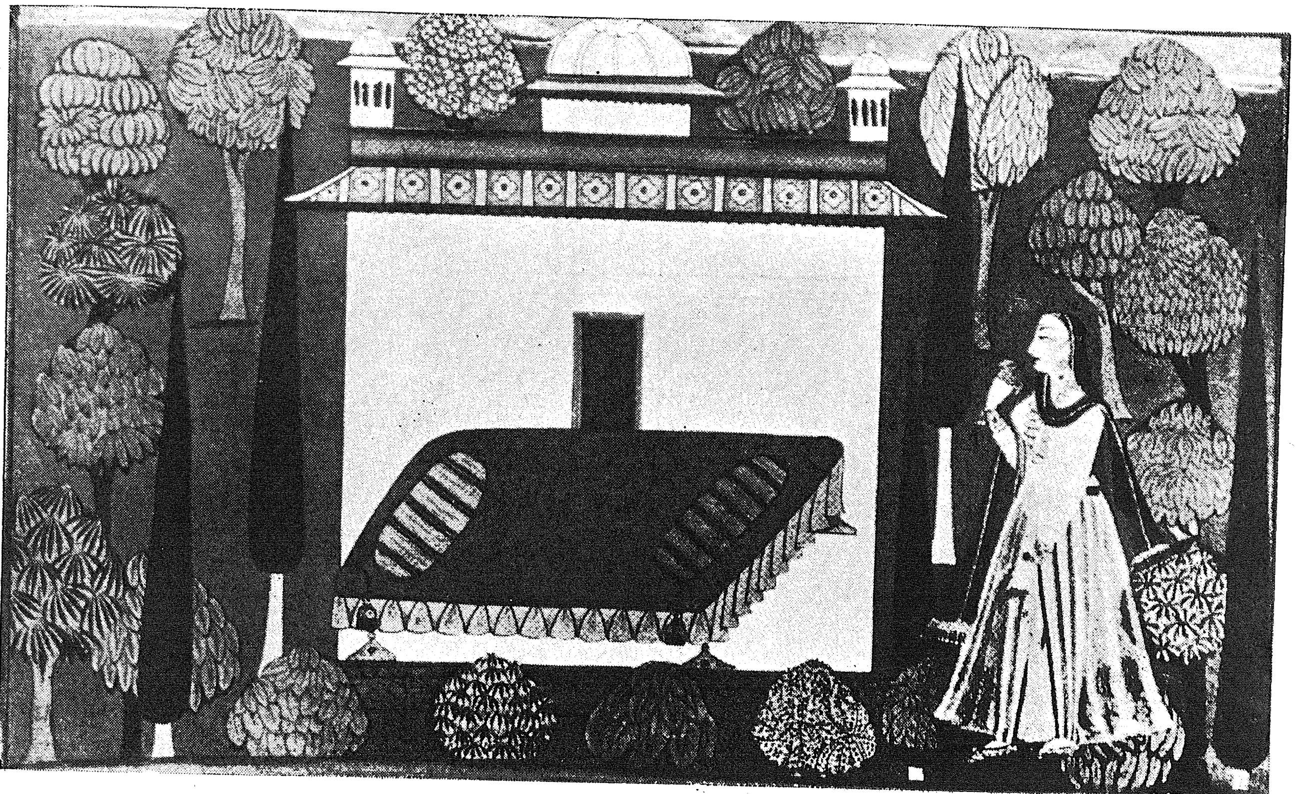
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1. M corrupt 2 M देया 3 M सपत्न्येव 4 M कर्म M धूपित 6. M विमग्ना यदुदास्ते 7 M गृह्णाति. T ग्रभ्र तेपा मालिका 8 M पत्या T विद्या 9 M वस्त्रा 10 M T. फुल्ल 11 M तले 12 M दीप्यत्तनु T दीव्यत्तनु 13 T corrupt 14 T कमल 15 T मृदुसुललित 16 M रिष्ठा 17 M दूपे 18 T. अवसितप्रवासपतिकोदाहरणम् 19 M T आगत- 20 T ज्ञात

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* पुनः शृङ्गारिता; पद्रक्तोत्पलयोः पादयोः रक्तोत्पलवत्स्वभावरक्तयोस्तु अलक्तको वृथा ; तथापि यदि अलक्तके रुचिस्ते, पत्यैव ते स अलक्तको देयः, पदयोस्तेऽर्पणीय इति ॥ ८९ ॥

§ छदः पद्मपत्रम् । स्तोकोद्भिन्नकुचयोः पङ्कजकुड्मलयोः, हरितकूर्पासस्य पद्मपत्रस्य च, मुक्तालतायाः अम्भः-कणाना च, कान्ताया नलिन्याश्च साम्यम् ॥ ९० ॥



Vāsakasajjikā

इति वासकसज्जिकानिरूपणम् ॥

अथ विरहोत्कण्ठिता निरूप्यते । रसमञ्जरीकारः सङ्केतस्थलं प्रति भर्तुरनागमनकारणं चिन्तयति सोत्का इत्युत्कण्ठितालक्षणमाह । तन्न युक्तम् । परिणयात्पूर्वं नलं प्रत्यनुरागवत्यां सङ्घटनात् प्रथममुत्कण्ठितायां दमयन्त्यामव्याप्तेः । किं च कार्यविलम्बेन स्ववेश्मस्थितैव[1] पत्युर्विरहवती योत्कण्ठिता तस्यामव्याप्तेः । साहित्यरत्नाकरे—

'विरहेण कृतोत्कण्ठा विरहोत्कण्ठिता मता ।'
भारतीये--'अनेककार्यव्यासङ्गाद्यस्या नागच्छति प्रियः ।
कामतस्यैव[2] दुःखार्ता विरहोत्कण्ठिता मता ॥' (नाट्यशास्त्रे २२. २००) *
प्रतापरुद्रीये—'चिरयत्यधिकं कान्ते विरहोत्कण्ठितोन्मना.[3] ।' (१. ४५)

नायकभूषणे--
' उद्दाममन्मथमहाज्वरवेपमानां रोमाञ्चकञ्चुकितमङ्गकमावहन्तीम्[4] ।
गाढानुरागवचनां पुरतः सखीनामुत्कण्ठितां वदति तां भरतः कवीन्द्रः ॥'

एतानि लक्षणानि सर्वाणि प्रोषितभर्तृकायां विप्रलब्धायां च सङ्कीर्णानीति न युक्तानि । § अत्रामोदकाराः—[5]अप्रोषिताविप्रलम्भकप्रियसंभोगाभावकृतोत्कण्ठा विरहोत्कण्ठितेति विरहोत्कण्ठितालक्षणमाहुः । तदपि तद्भिन्नविशेषणविशिष्टमिति त्याज्यम्[6] । वयं तु निवास एव कार्यान्तरव्यासङ्गप्रयुक्तप्रियविरहवती विरहोत्कण्ठितेति वदामः । [7]एतस्माल्लक्षणात्पूर्वोक्तदमयन्त्यादिः विरहोत्कण्ठिता भवति । विप्रलब्धायां प्रोषितभर्तृकायां चोत्कात्व[8] न संभवति ।

1 M -स्थितेन 2 M कामतस्यैव 3. M -ता मता 4 M -न्त्या T -न्ति 5 M अप्रोषितादि 6 M -मितीत्याहुः 7 T एतल्ल- 8 T उत्कण्ठात्व

* K M edn Kāśī edn ch 24 śl 206 Third foot reads in both edns as तस्यानुगमदुःखार्ता which may be तस्यानागमदुःखार्ता । The whole discussion about the defects of the Rasamañjarī-definition of the Virahotkanthitā, together with the citations from Sāhityaratnākara, Bhāratīya, Pratāparudrīya and Nāyakabhūsana, is reproduced by the author of the Śr mañjarī from the Āmoda Adyar Ms pp 344-351. The third foot of the verse cited from Bharata is read in Āmoda as नामतस्यैव which may be नामतस्सैव The work Nāyakabhūsana is read as Nāyikābhūsana, and the fourth foot of the verse cited from it is read as उत्कण्ठिता च विरहाद्भरतः कवीन्द्रः ।

§ See Āmoda, Adyar Ms Pp 344-351 अत्र विचारयामः-विप्रलब्धायामिदमतिव्याप्तम्, सकेतस्थले भर्तुरनागमनकारणचिन्तायास्तस्यामपि सभवात् । प्रियतमप्राथमिकसभोगप्रागभावोत्कण्ठितासु दमयन्त्यादिषु, भवन एव कार्यान्तरासक्तप्रियविलम्बोन्मनस्कासु सीतादिषु, शापकृतप्रियसभोगविच्छेदोत्कण्ठितासु माद्र्यादिषु आकस्मिकनिधनपुनरुज्जीवनाशासमुत्थासु रत्यादिषु, श्रीकृष्णसभोगात्यन्ताभावपरितप्तासु चिन्तयन्त्यादिषु चाव्याप्तम् । * * * अन्यदेवानुगत लक्षण वक्तव्यमिति । * * इति भारतीये * * इति प्र. रुद्रीये * * इति सा. रत्नाकरे * * इति नायिकाभूषणे । पुनरन्यत्र चोक्तान्येतादृशतल्लक्षणानि प्रोषितभर्तृकाविप्रलब्धयोरतिव्याप्तानि । सयो(भो)गप्रागभावशापादिकृततद्ध्वसतदत्यन्ताभावप्र ..त्कण्ठावतीषु यथासभवमव्याप्तानीत्युपेक्षणीयान्येव । वस्तुतस्तु अप्रोषिताविप्रलम्भकप्रियसम्बन्धा(सभोगा)भावकृतोत्कण्ठेत्येव विरहोत्कण्ठितालक्षणम् । * * अप्रोषितेत्यनेन प्रोषितपतिकाया नातिव्याप्तिः । अविप्रलम्भकेत्यनेन विप्रलब्धाव्यावृत्तिः । उत्कण्ठापदेन खण्डिता-कलहान्तरिता-वासकसज्जा-अभिसारिकाव्यावृत्तिः । लक्षणैकदेशेनापि स्वाधीनपतिकाव्यावृत्तिः । संभोगप्रागभावेन अवश्यभाविप्रियसभोगवतीना दमयन्त्यादीनाम्, तद्ध्वसेन कार्यवशविलम्बमानभर्तृकाणा सीतादीनाम्, शापविच्छिन्नभर्तृसंभोगाना माद्र्यादीनाम्, श्रीकृष्णसंभोगात्यन्ताभावपरितप्ताना चिन्तयन्त्यादीना च सङ्ग्रह इति युक्तमुत्पश्यामः । तदेतत् सुधीभिराकलनीयम् ।

प्राचीनाः पञ्चविधामेतामाहुः । वयं शृङ्गाररसानुकूलं कार्यविलम्बितसुरता अनुत्पन्नसंभोगेति भेदद्वयं वदामः । अनुत्पन्नसभोगायां दर्शनानुतापिता, श्रवणानुतापिता, चित्रानुतापिता, स्वप्नानुतापिता चेति भेदचतुष्टयं कल्पितमस्माभिः । अस्या[1]मनुरागप्राबल्यान्मुग्धां परित्यज्य मध्यादिभेदान् लिखामः । अस्या लक्षणोदाहरणानि लिखामः ।

विरहोत्कण्ठितालक्षणम्—निवास एव कार्यान्तरव्यासङ्गप्रयुक्तप्रियविरहवती विरहोत्कण्ठिता ।

विरहोत्कण्ठितासाधारणोदाहरणम्[2]—

अस्याः प्रियो निकट एव न विप्रलम्भकर्तानुरक्तहृदयोऽप्यनिशं किलास्याम् ।
संयोजयारमनया तमहो[3] विधे त्वमश्रूणि मुञ्चति विषीदति पङ्कजाक्षी ॥ ९७ ॥

कार्यविलम्बितसुरतालक्षणम्—चिरयति कान्ते रत्यर्थं या[4] खिन्ना सा कार्यविलम्बितसुरता । तदुदाहरणम्[5]—

करविनिहित[6]वक्त्रचन्द्रमुच्चैः श्वसितनिमीलितसाम्बुनेत्रपद्मा ।
क्षणमपि विरहेण दूयतेऽसौ चिरयति हन्त बहिः कथं प्रियोऽस्याः ॥ ९८ ॥

स्वीयाकार्यविलम्बितसुरतोदाहरणम्—

पतिसङ्गमोत्सुकाया[7] घनतरघनसारसम्मिश्रः ।
अस्याश्चन्दनलेपस्सपदि [8]करीषानलो भवति ॥ ९९ ॥

मध्याकार्यविलम्बितसुरतोदाहरणम्—

विरहविधुरमानसा प्रियस्य स्मरणविनिर्गतमश्रुनीर[9]माशु ।
श्रुतिसरसिजरेणुजातमक्ष्णोरिदमिति दीर्घविलोचना ब्रवीति ॥ १०० ॥

प्रगल्भाकार्यविलम्बितसुरतोदाहरणम्—

प्रातर्भविता मित्राद्दृक्कञ्ज[10]स्तनरथाङ्गनामसुखम् ।
सखि सत्यं यदि पूर्णश्चन्द्रो न हरिष्यति प्राणान् ॥ १०१ ॥

परकीयाकार्यविलम्बितसुरतोदाहरणम्—

न शृणोति गुरुजनोक्तिं न भर्तृसङ्गं करोति साश्रुमुखी ।
नालपति किमपि तन्वी[11] तद्विरहादुच्यते जनैर्भ्रान्ता[12] ॥ १०२ ॥

सामान्याकार्यविलम्बितसुरतोदाहरणम्—

द्रागुच्यतां सखि स मद्वचसा मदङ्गभूषार्थमाकुलहृदा भवता न भाव्यम् ।
दृश्यास्मि यद्भवदुरस्स्थितहारमुक्तासम्पर्कतो भवति मे परितापशान्तिः ॥ १०३ ॥

अनुत्पन्नसंभोगालक्षणम्—भविष्यद्रति[13]र्नास्तीति या खिद्यते सा भविष्यत्प्रियसङ्घटनार्यन्न विरहोत्कण्ठाकुला[14] अनुत्पन्नसंभोगा[15] । अनुत्पन्नसभोगा चतुर्धा - दर्शनानुतापिता, श्रवणानुतापिता, चित्रानुतापिता, स्वप्नानुतापिता चेति । अनुत्पन्नसंभोगासाधारणोदाहरणम्—

आसीद्या सुललितकुङ्कुमारुणाङ्गी से[16]दानीं नवबिसकाण्डपाण्डुरश्रीः[17] ।
जानीमो न खलु नितान्तमुत्सुकायास्तन्वङ्ग्याः प्रियतमसङ्गमः कदा स्यात् ॥ १०४ ॥

1. T अस्याः 2 M तस्या उदाहरणम् 3 M -रमणया त्वम- 4 M omits या 5 T कार्यविलम्बितोदाहरणम् 6 M. रविविनिषित 7. M -या 8 T कृतोऽङ्गे विषानलो भवति 9 M वारि T निर 10 M. -द्राक्तिज 11. M त T तन्वि 12. M. श्रान्ता 13 M -द्वृत्ति- 14 M वा additional 15. M. missing 16 M. ने- 17 M पाण्डुरस्मि



Virahotkaṇṭhitā

दर्शनानुतापितालक्षणम्—प्रियं पश्यन्त्यप्यप्राप्तसंभोगा दर्शनानुतापिता। [1]तस्या उदाहरणम्—

अवलोकनोत्सुकाभ्यां ममैव तद्दृश्य[2]भावमाप्ताभ्याम्।
तस्य करे सखि यूनो दृग्भ्यामहमस्मि विक्रीता ॥ १०५ ॥

श्रवणानुतापितालक्षणम्—प्रियगुणनामश्रवणेन विरहाकुला श्रवणानुतापिता। [3]तदुदाहरणम्—

यदवधि सुदृशा तया श्रुतिभ्यां ललितगुणा भवतः सुधेव पीताः।
[4]तदवधि तदन्यवस्तु तस्या बत मनसो मधुरं न भाति किंचित् ॥ १०६ ॥

[5]चित्रानुतापितालक्षणम्—चित्रफलकावलोकितनायका या खिद्यते सा चित्रानुतापिता। चित्रानुतापितोदाहरणम्—

वीक्ष्य चित्रफलके तव रूपं सापि चित्रलिखितेव चकास्ति[6]।
[7]त्वन्मुखेन्दुरुचिमग्नमनस्का निर्नि[8]मेषनयनाप्सरसा किम् ॥ १०७ ॥

स्वप्नानुतापितालक्षणम्—स्वप्नावलोकितप्रियदर्शनार्थं या खिद्यते सा स्वप्नानुतापिता। [9]तदुदाहरणम्—

नयनकुवलयोत्सवं लिखित्वा विमलविधु[10] पुरुषं ब्रवीति बाला।
अयमयि मिलितो मयाद्य सुप्तावकबर एष विलोक्य काचिदाह[11] ॥ १०८ ॥

अकबरमथ पूर्णचन्द्रवक्त्रं सपदि समागतमक्षिगोचरत्वम्।
वदति सहचरी[12] प्रपश्य सोऽयं[13] तरुणि धृतिं कुरु योजयाम्यनेन ॥ १०९ ॥

इति विरहोत्कण्ठितानिरूपणम् ॥

अथ विप्रलब्धा निरूप्यते। अत्र रसमञ्जरीकारः-सङ्केतनिकेतने प्रियमनवलोक्य समाकुलहृदया विप्रलब्धेति विप्रलब्धालक्षणमाह। इदमसमञ्जसम्। स्वस्थलस्थयोरेव[14] स्वकीयासामान्ययोर्यदा वञ्चनं करोति प्रियः तदा तयोरव्याप्तिरिति। प्रतापरुद्रीयकारः—

'क्वचित्सङ्केतमावेद्य दयितेनाथ वञ्चिता। स्मरार्ता विप्रलब्धेति कलाविद्भिः प्रकीर्तिता ॥' (१.४७) इत्याह। अत्रोच्यते—येन तल्लक्षणं नायकवञ्चितायां परकीयायां संभवति, न सखीवञ्चितायाम्, स्वस्थल एव स्थितस्वीयापरकीयासामान्यासु चाव्याप्तमिति न युक्तम्। वयं सर्वविप्रलब्धासाधारणलक्षणं वदामः। वञ्चनाप्रयुक्तविरहवेदनावती विप्रलब्धा। विप्रलब्धस्यायमर्थोऽमरकोशे "विप्रलम्भो[15] वञ्चने[16] स्याद्विसंवाद-विवादयोः' * इति। तस्मादत्र वञ्चनैव कारणं विप्रलब्धात्वे। तदस्मदुक्तलक्षणमेव युक्तम्।

सा[17] विप्रलब्धा द्विविधा—नायकवञ्चिता सखीवञ्चिता च। नायकेन वञ्चिता नायकवञ्चिता। सख्या नायकं क्वचिद्गोपयित्वा केलीस्थलमानीय परिहासार्थं वञ्चिता सखीवञ्चिता §। अस्या लक्षणोदाहरणे लिखामः[18]।

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1 T अस्या 2 T तद्दस्य- 3 T श्रवणानुतापितोदाहरणम् 4 T gap from here upto चित्रानुतापितोदाहरणम् 5 M तदुदाहरणम् redundant 6 M चकास्ते 7 M. T. तन्मु 8 T gap from here upto तापिता at the end of the next line 9 T. तस्या उ- 10 T विधु 11. M has here अन्यदुदाहरणं च which appears to be wrong, for the Āryā that follows is a continuation of the previous, the two together forming a single illustration, it is a dialogue between a lady and her friend 12 M T सहचरि 13 M नाय 14 M स्वस्थलयोरेव 15 M विप्रलब्धः 16 T वञ्चके 17. T omitted 18 M repeats this and the following heading, a little earlier

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* These very words are not found in the Amarakośa

§ The Āmoda expressly discountenances Vañcanā by Sakhī and thus is against the variety Sakhīvañcitā. See Adyar Ms pp 328-9

विप्रलब्धासाधारणलक्षणम्[1]–वञ्चनाप्रयुक्तविरहवेदनावती विप्रलब्धा । सा द्विधा–नायकवञ्चिता सखीवञ्चिता च । विप्रलब्धोदाहरणम्—

कृशाङ्गी वञ्चना[2]खिन्ना पञ्चबाणशरार्दिता ।
आकुलाभ्यामियं दृग्भ्यां हरिणीव निरीक्ष्यते ॥ ११० ॥

नायकवञ्चितालक्षणम्—नायकेन वञ्चिता नायकवञ्चिता । नायकवञ्चितोदाहरणम्[3]—

रतिसदनमुपेयुषा परस्या विरहमहं गमिता च वञ्चिता च ।
अदयमुभयथापि दैवयोगादपि दयितेन कृता[4]स्मि विप्रलब्धा ॥ १११ ॥

सखीवञ्चितालक्षणम्—सख्या नायकं क्वचिद्[5] गोपयित्वा केलीस्थलमानीय परिहासार्थं वञ्चिता सखीवञ्चिता । सखीवञ्चितोदाहरणम्[6]—

[7]प्रेयांसं गोपयित्वा क्वचिदपि भवनद्वारदेशे ब्रवीषि
त्व मामन्यालयं प्रत्यति[8]कठिनमनास्ते तु कान्तः प्रयातः ।
श्रुत्वैतद्व्याकुलायास्सलिलमुपगतं वीक्ष्य[9] पूर्णं मदक्ष्णो[10]-
रानीयासुं किमेवं सखि हससि[11] मुहुर्नैष युक्तः प्रकारः ॥ ११२ ॥

स्वीयाविप्रलब्धोदाहरणम्—

एतस्याः पतिमुद्दिश्य किं वदामोऽतिनिर्दयः ।
यदेनामीदृशीं त्यक्त्वा गतोऽन्यस्या निकेतनम् ॥ ११३ ॥

मध्याविप्रलब्धोदाहरणम्—

पतिरिक्तकेलिसदने निरुद्धवाग्लज्जया च बाष्पैश्च ।
मृगबालदृक्सखीं प्रति वदतु वराकी कथं स्वदुःखदशाम्[12] ॥ ११४ ॥

प्रगल्भाविप्रलब्धोदाहरणम्—

केलीसद्म समागता प्रियतमं श्रुत्वान्यकान्तागृहम्
प्राप्तं चन्द्रमुदीक्ष्य हन्त तरुणी म्लानास्यपद्माभवत् ।
शाटीं स्वर्णमयीं मनोजशिखिनो ज्वालासमां सुन्दरी
सापश्य[13]न्ननु पद्मरागरचितं[14] शृङ्गारमङ्गारवत् ॥ ११५ ॥

परकीयाविप्रलब्धोदाहरणम्—

प्राप्ता वनं स्वहृदयेशमवीक्ष्[15]माणा मित्रे समुद्गतमु[16]दीक्ष्य च चन्द्रबिम्बम् ।
सा पद्मिनी सपदि मीलितनेत्रपद्मा द्राक्कश्मलं घनमगात्किमतो वदामः ॥ ११६ ॥

सामान्याविप्रलब्धोदाहरणम्—

चन्द्रोदये विकासितास्व[17]वदातकान्ति[18]श्शय्यावितानगृहतोरणमल्लिकाभिः ।
केनापि सर्वविटवञ्चनदुर्विदग्धा किं वञ्चितेति[19] गणिकां हसतीव सौधः ॥ ११७ ॥

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1 M repeated 2 T वञ्चिता 3 M तद्यथा T नायकवञ्चितासाधारणोदाहरणम् also in addition. 4 M. कृशा 5. M omitted 6 M तद्यथा 7. T. corrupt. 8 M ते प्रति 9. M. omitted. 10 M. पूर्णमक्ष्णोः 11. M वहसि T साहससि 12 M स्वदुःखेयम् 13 M ज्ञात्वा स्या- 14. M. रचिता 15. M. -क्ष्य- 16 M. उदीक्षत T. उवीक्ष्य 17 M विकसितास्य T. -न विशदव्यवधात 18. M कान्त 19 M. वञ्चनेति

इति विप्रलब्धानिरूपणम् ॥

अथ खण्डिता निरूप्यते । अत्र रसमञ्जरीकारः—अन्योपभोगचिह्नितः प्रातरागच्छति यस्याः पतिः सा खण्डितेति लक्षण[1]माह । तदसत् । नायकापराधं या शृणोति, यामनादृत्य यस्याः पतिरन्यत्रासक्तस्ते उभे अपि खण्डिते भवतः । तयोरिदं लक्षणमव्याप्तम्[2] । अन्यच्च, [3]नामानुकूला कल्पना कार्याऽस्माभिः ; युक्तमुच्यते ; कथमिति चेत् खण्डिताशब्दे खण्डशब्दः शकलार्थवाचको भवति ; अस्याशयः—कोपेन शकलीकृतप्रेमवती खण्डितेत्यर्थः; नन्वयमर्थं कथं सम्पन्न इति चेत्तारकादिभ्य इति[4] (५. २. ३६) इतच्प्रत्ययान्तः खण्डिताशब्दः । वयं तु शृङ्गारप्रकरणवशात् शृङ्गारानुकूलकोपवती खण्डितेति लक्षणं ब्रूमः । अथ सिद्धान्तः । अयं कोपः चतुर्धोत्पद्यते । कोपजन्यनायिकाभेदाः[5] सर्वाः खण्डिता एव नायिकाः । कोपोत्पत्तिसमये खण्डिता ; सैव[6] मानं कुर्वती चेन्मानवती , सैव [7]वक्रोक्त्यादि वक्ति चेद्धीरादिः ; सैव नायकपरोक्षं सखीनां पुरतः कोपप्रकाशनशीला[8] अन्यसंभोगदुःखिता । ननु कलहान्तरितापि पूर्वावस्थायां कोपसद्भावात् खण्डितायामन्तर्भवतीति चेन्न । कलहेनान्तरिता व्यवहिता कलहान्तरितेति कलहान्तरिताशब्दस्यार्थः । तथा च कलहोपशमने सति भेदस्य भिन्नत्वात् खण्डिता कथं स्यात् । कोपसमये खण्डितैव ; अवस्थाभेदेन कलहान्तरिता । अत्र प्राञ्चः—'अपराधभवः कोपो यूनोर्मान उदाहृतः *।' इदमनुचितम् । एवमुच्यते चेत् खण्डितापि मानवती स्यात् । [9]मानस्तु कोपो न भवति ; कोपोत्तरमौनं मानः, कोपचेष्टा मान इति । अत्र रसमञ्जरीकारः प्रियापराधसूचिका चेष्टा मान इति सङ्गतमुक्तवान् । अत्र केचन ग्रन्थकाराः खण्डितापृथग्भेदा मानवतीधीराद्या इत्युक्त्वा †, भारतीयोदाहरणानुसारेण वैमनस्यं व्यलीकं विप्रियं मन्युरित्येतानि चत्वारि मानस्य कारणानीत्युक्तवन्तः । ‡ कथमिति चेद्भारतीये §—

'यत्र स्नेहो भयं तत्र[10] यत्रेर्ष्या[11] मदनस्ततः । चतस्रो योनयस्तस्याः [12]कीर्त्यन्ते ता निबोधत ॥
वैमनस्यं व्यलीकं च विप्रियं मन्युरेव च । एतेषां संप्रवक्ष्यामि लक्षणानि यथाक्रमम् ॥[13]
निद्राखेदालसगतिं सचिह्नं सरसव्रणम् । एवंविधं प्रियं दृष्ट्वा [14]वैमनस्यं विधीयते ॥
बहुशो वार्यमाणोऽपि [15]यस्तु तत्रैव दृश्यते । [16]सङ्घर्षात्तत्र मात्सर्याद्व्यलीक[17]मुपजायते ॥
जीवन्त्या त्वयि जीवामि दासोऽहं त्वं च मे प्रिया । उक्त्वैवं योऽन्यथा कुर्या[18]त्तद्धि चेद्विप्रियं भवेत् ॥
प्रतिपक्षसकाशाद्यः[19] सौभाग्यैकविकत्थनः । उपसर्पेत्सचिह्नस्तु मन्यु[20]स्तत्रोपजायते[21] ॥' इति ।

तदेतत्कारणचतुष्टयं कोपस्यैवेति वक्तव्यम् । [22]मानवतीषु तु मानस्यैव कारणमिति चेदन्येषामीर्ष्याभेदानां किं कारणं स्यात् । तस्मादीर्ष्यामुख्य[23]भेदस्य खण्डितायाः कारणमिति चेत् सर्वेष्वीर्ष्यावान्तरभेदेषु[24]सङ्गतं भवति ।

1 T खण्डितालक्षणम् 2 M अव्यक्तम् 3 T नामार्थानुकूला 4 M one इति extra T जीवित इति extra 5 M नायिकाः 6 M -स्यैव मौन 7 M वक्रोक्त्यादिनी(क्विवादिनी?) 8 T चेत additional 9 T omits from मानस्तु to मान इति 10 M यत्र 11 M यत्रैषः Bharata's Nātya Śāstra, both K M and Kāśī edns read this foot as यत्रेर्ष्यति च मन्मथः which does not convey any sense 12 Nātya Śāstra कीर्त्यमाना न (नि) बोधत । Āmoda कीर्त्यन्ते ता निबोध वै । M कीर्त्यन्ते तानि बोधयत् । T. कीर्तितानि निबोधिता । 13 Nātya Śāstra reads एतेषा च समुत्पत्ति.(त्तिं) प्रयोग च निबोधत । 14 Nātya Śāstra वैमनस्यं भवेत्स्त्रियाः । 15 Nātya Śāstra प्रत्यस्मिन्नेव इष्यते which is obviously corrupt 16 Nātya Śāstra सहर्षात् 17 Nātya Śāstra तु भवेत्स्त्रियाः । 18 Nātya Śāstra तद्विप्रियमिति स्त्रियाः । 19. Nātya Śāstra T. -शात्तु यस्सौभाग्याविकत्थनः । Kāśī edn corrupt विकाशात्तु 20 Nātya Śāstra सुचिह्नस्य पत्युः obvious corruption 21. Nātya Śāstra तत्र भवेत्स्त्रियाः 22 M मानवतीगुरु 23 M omits मुख्य 24. M -इतरभेदेषु 25 T सुगतम्

* This is quoted in the Āmoda, Adyar Ms p. 257

† This part not does refer to the Āmoda.

‡ This part refers to the Āmoda where the full quotation from Bharata, as found here, is given and Māna is held, accordingly, to be of four kinds Adyar Ms pp. 257-8.

§ See Nātya śāstra, K M. edn. ch 22, śls. 249-257, Kāśī edn ch. 24, śls. 249-263

उक्तकारण[1]चतुष्टयोत्पन्नेर्ष्यावती खण्डिता । प्रियान्यकान्ताविषयस्नेह[2]हेतुजन्यो मनःक्षोभो वैमनस्यादिः । अस्मादेव मनःक्षोभादीर्ष्योत्पद्यते । ईदृगीर्ष्यावती खण्डिता । अन्यकान्तासक्त-नायकविषयकज्ञानमेव मनःक्षोभकारणम्; तादृङ्मनःक्षोभजन्यः कोपः, तादृक्कोपस्य कार्याणि मानादिचेष्टाः । [3]रसाननुकूलस्तु कोपो नात्रोपयुज्यते । प्रणयकोपस्तु विनोदार्थमिति नेर्ष्याभेदेषु लिखामः *, उचितस्थलेषु लिखाम । इय खण्डिता मानवती धीरा अधीरा धीराधीरा अन्यसंभोगदुःखिता इति पञ्चधा । एतेषु भेदेषु ईर्ष्यागर्विताम[4]न्य[5]संभोगदुःखिताभेद लिखामः । तस्मादिय खण्डिता षड्विधा । मुग्धानुरागस्य प्राबल्याभावान्मुग्धायां खण्डिताभेदो [6]नेत्यस्माभिरुच्यते । तथापि [7]कविताविलास-वैचित्र्यार्थं मुग्धाधीरादिभेदेषु (-भेदाश्च ?) लिख्यन्ते ।

खण्डितालक्षणम्—शृङ्गाररसानुकूलकोपवती खण्डिता । [8]खण्डितासाधारणोदाहरणम्—
वदनमरुणं कोपादुद्यन्मृगाङ्कसमप्रभं सरसिजदृशो भ्रूःफालेऽङ्कं[9] विडम्बयितुं क्षमा ।
अनिमिषदृशास्वाद्या वाचामगोचरतां गता जयति सुतनोर्लक्ष्मीरस्मिन् क्षणेऽतिविलक्षणा[10] ॥

स्वीयाखण्डितोदाहरणम्—
[11]सती वाच्या सा स्त्री सुखिनि सति पत्यौ सुखवती
तथा दुःखिन्यस्मिन् भवति किल या दुःखितमनाः ।
प्रियं दृष्ट्वा [12]दष्टाधरकिसलयं हन्त दशनै-
र्मृगाक्षि त्वं स्वीय दशसि दशनैर्दन्तवसनम् ॥ ११९ ॥

मध्याखण्डितोदाहरणम्—
निशां तमन्यत्र विधाय कान्तमायान्त[13]मालोक्य निशान्तमारात् ।
भ्रूभङ्गभङ्गाञ्चितवक्त्रपद्मा विराजते सद्मनि पद्मिनीव ॥ १२० ॥

प्रगल्भाखण्डितोदाहरणम्—
सजलजलजदलचलदलितुलितरुचा[14] लोचनान्तेन ।
[15]आलोकितः सुकेश्या प्रातर्गृहमागतः प्रेयान् ॥ १२१ ॥

परकीयाखण्डितोदाहरणम्—
स्वप्नप्राप्ता श्रीरिव बुद्ध्यानेनानुभूयसे सुतनु ।
सम्यग्विधीयतेऽसौ न दृश्यते यद्दृगन्तेन[16] † ॥ १२२ ॥

सामान्याखण्डितोदाहरणम्—
अपरयुवतिकुचकुङ्कुमरञ्जितहारं समादाय ।
हस्तेन दर्शयन्ती [17]हस्तेनैवाह § कितव गच्छेति ॥ १२३ ॥

1 M चतुष्टयेत्वन्येर्षावती 2 M omits स्नेह 3. M रसानुकूलः 4 M गर्वितान्या- 5. M अन्या- 6 T corrupt 7 T corrupt. 8 M तस्या उदाहरणम् 9. M भ्रुवालोक 10 M -णात् 11. M line corrupt 12 M दृष्टा 13. M. omitted 14 T -रुचैव 15. T. आल्लक्षितः 16. M. corrupt 17 M हस्तैर्वाह किं तव T हस्तेनैताः कितव

* तम् is understood here

† This is a friend's pleading before the Khanditā Parakīyā, on behalf of the erring lover.

§ By the silent gesture of the hand, she asked the rogue-lover to clear out

मानवतीनिरूपणम्[1]—प्रियापराध[2]जनितकोपजन्यमौन[3]मेव मानः, [4]मानोऽस्या अस्तीति मानवती। स मानस्त्रिधा—लघुमध्यगुरुभेदात्। तेषां मानानां शान्तिप्रकारविशिष्टानि लक्षणान्युच्यन्ते। विनोदवार्ताद्य[5]प्रयत्नापनेयो लघुमानः। शपथादिबहुप्रयत्नापनेयो मध्यमानः। वन्दनादिबहुतर[6]प्रयत्नापनेयो गुरुमानः। [7]मानवतीसाधारणोदाहरणम्—

कृतापराधः कान्तश्चेत्तेन मा [8]भाषणं कुरु।
अनागस्काभिरस्माभिरनालापः किमौचिती[9] * ॥ १२४ ॥

[10]मानत्रयस्यापि क्रमेणोदाहरणानि वक्ष्यामः। लघुमानोदाहरणम्—

न वक्ष्यामि प्रियेणेति प्रतिज्ञायानया स्थितम्[11]।
वाग्भिरेव[12]प्रियेणास्या[13] हन्त मानो निराकृतः ॥ १२५ ॥

मध्यमानोदाहरणम्—

उचितस्त्यक्तुं मानो यद्यमुनैवं विधीयते शपथः।
[14]शपथप्रतीतिरपथप्रवृत्तपुंसः कथं भवतु ॥ १२६ ॥

गुरुमानोदाहरणम्—

शिक्षयति त्वां प्रेयसि चरणनिपतितेऽपि मा दृशं देहि[15]।
अविचार्य दुःखदायी गुरुस्त्वयाय[16] कृतो मानः ॥ १२७ ॥

स्वीयामानवत्युदाहरणम्—

मिथ्योट्टङ्क्य[17] स्त्रीभिरुक्त स्वमत्या दृष्टस्साक्षान्मानयत्येष नत्या।
आगोऽपि स्याच्चेत्कृतं दैवगत्या पत्या साकं मानवत्या न भाव्यम् ॥ १२८ ॥

मध्यामानवत्युदाहरणम्—

सुललितमधिरूढेनाधुना फालदेशं भ्रुकुटिसुभगभावेनाशु संमोहितास्मि।
स्मरललितनवीनां मुग्धतां पश्य गत्वा युवतिभिरपि दृश्यां मानिनीमानशोभाम् ॥ १२९ ॥

प्रगल्भामानवत्युदाहरणम्—

करकञ्जशायितमुखेन्दुचन्द्रिकापरिपूरितोल्लसितकेलिमन्दिरा।
हरिणीदृगश्रुजलबिन्दुहारिणी परिपीयतां सुभग[18] सुन्दरी दृशा ॥ १३० ॥

परकीयामानवत्युदाहरणम्—

कान्तं श्रुतान्यवनितारतिमेतदीय[19]वक्त्रेन्दुकान्तिरसलालस[20]दृक्चकोरा।
प्रेष्ठ[21] स्वमन्दिरगवाक्षगतं विविक्ते [22]नालोकयन्निजगवाक्षगता मृगाक्षी ॥ १३१ ॥

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1 M -लक्षणम् 2 जनित omitted in M 3 M मान 4 omitted in T. upto मध्यमानः 5 M -तेष्व- 6 M omits तर- 7 M साधारणमानवत्युदा- T. gap again from here upto the end of the verse 124. 8 M भू- 9 M -तम् 10 T एषा क्रमेणोदाहरणानि 11. M -ता 12. M -वा- 13. T corrupt 14. M शपथः प्रतीतिरविरोधः T शपथप्रतीतिरथ- 15 M धेहि 16. M omits अयम् 17. M मिथ्याधिक्य 18. T सुरभ 19 M -या 20 M विपुलालस 21. M श्रेष्ठ 22 T व्यालोकयत्

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* This is a friend's pleading before the angered lady: If the lover had misbehaved, you are justified in not speaking to him, but is it proper not to speak to us friends, who have done no wrong?

सामान्यामानवत्युदाहरणम्—

सन्तर्पय प्रियवचस्सुधया श्रुती मे प्रेम्णा विलोकय मृगाङ्कमुखि प्रसीद ।
सर्वं यदस्ति ननु तत्त्वदधीनमेव कान्ते सुखं मम मनो वसु जीवितं च ॥ १३२ ॥

इति मानवतीनिरूपणम् ॥

अथ धीरादिभेदाः । [1]धीरालक्षणम्—वक्रोक्तिव्यङ्ग्यकोपप्रकाशिका[2] धीरा । [3]सा यथा—

यत्प्रातरुत्थाय विलोकनीयं मन्मङ्गलं प्रत्यहमानन ते ।
आनीतमागत्य मनोज्ञरूपं[4]* मन्नेत्रयोर्गोचरतां तदेतत् ॥ १३३ ॥

अधीरालक्षणम्—[5]अव्यङ्ग्यकोपप्रकाशिका अधीरा । [6]अधीराया उदाहरणम्—

किं वच्मि पश्य मुकुरे मुखचन्द्रमेवमालोकितेन तव दुश्चरितेन साक्षात् ।
जानं तथा मम[7] मनः कठिनं[8] यथा त्वां प्राणेश सन्निपतितं न विलोकयामि ॥ १३४ ॥

उदाहरणान्तरम्—

अस्यां निशि दुःखार्ता [9]चक्रीमिव याहि (तां कितव ?) ।
तस्यां निष्करुणायां निष्करुण त्वं प्रयाहि निष्करुणम्[10] ‡ ॥ १३५ ॥

धीराधीरालक्षणम्—व्यङ्ग्याव्यङ्ग्यकोपप्रकाशिका[11] धीराधीरा । [12]तस्या उदाहरणम्—

अधरे किमपि यदेतन्मुखचन्द्रे लाञ्छनं तदुचितं ते ।
नखरेखेन्दुकलास्वपि निर्लाञ्छनता[13] प्रकाशयसि ** ॥ १३६ ॥

मुग्धाधीरोदाहरणम्—

अयि बन्धूकभ्रान्त्या भ्रमरोऽयं तेऽधरं दशति ।
इत्युक्तः सस्मितमयमधरे कान्तां च[14] चुम्बति प्रेयान् § ॥ १३७ ॥

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1 T has here additionally अत्र स्वीयामध्याप्रगल्भयार्धीरा अधीरा धीराधीरा चेति त्रिधा भेदा भवन्ति । परकीयासामान्ययोः स्वीयाप्रगल्भाया इव धीरादिभेदाः । This is a repetition, having been already set forth while considering the classification into Dhīrā etc at the beginning See above pp 6-7 2 T -प्रकाशा 3 T धीरोदाहरणम् 4 M मनोज 5 T corrupt 6 M तद्यथा 7 T. तत्र 8. M कथितं त्व प्राणेशवन्निप- 9 corrupt in both Mss M चक्र(क्री)मिव याहि मामकृत (ताम्) T चक्रमिव याहि मामकृतन 10 T प्रिया हि निष्करुणा 11 T -प्रकाशा 12 T धीराधीरोदाहरणम् 13 T निर्लाञ्छिना 14 M. omits कान्ता च T सस्मितमयि च कान्ता

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* This satirically refers to the signs on his face of having remained with another lady.

† This again asks him to have a look at his own face, eloquent about his misbehaviour with another

‡ The verse is spoken by an offended lady to her misbehaving lover: she asks him to go to that lady who is pining for him that night like the female cakravāka and if she too happens to be offended and relentless, owing to his not being faithful to her too, to go away from her too, somewhere else, in his usual heartless manner

** The drift of this verse also is somewhat obscure the offended lady satirically tells the erring lover It is but proper that on the moon of your face, in the lip, there is the mark (lāñchana) (of another's union) and there is no such mark (lāñchana) in the moondigits on your body viz the curved nail-prints (caused by that lady)! (While the lāñchana on the face (lip) is a tooth-print, on the body, the nail-prints themselves are the lāñchanas.)

§ On Dhīrā etc being illustrated in Mugdhā too see above p. 7 The first line is spoken by the Mugdhā Dhīrā who says, on seeing her lover's lip bearing the bite of another lady, that a bee stings his lip, mistaking it for the red bandhūka flower, and applying to himself and herself the same remark of a bee coming upon the lip, the lover, with a smile, hastens to kiss her Compare Rasamañjarī, verse 44, Mugdhā-Khanditā illustration.

इति धीरादिभेदा ॥

अथान्यसंभोगदुःखितानिरूपणम् । प्राचीनाः दूती[1]संभोगदुःखितामेवान्यसंभोगदुःखितामाहुः । तन्न युक्तम् । अन्यशब्दस्य [2]स्वेतरार्थकत्वात् दूतीसंभोगदुःखितैव कथमन्यसंभोगदुःखिता भवति । स्वेतरनायिकासंभोगदुःखिता अन्यसंभोगदुःखिता । अयमर्थोऽन्यशब्दपर्यालोचनयैव सिद्धः । इदमेव युक्तम् । अत्र दूतीसंभोगेन दूतीसमासक्तिप्रयत्नेन [3]इतरनायिकारतिश्रवणेन वा नायकपरोक्षं दुःखिता अन्यसंभोगदुःखिता । सा त्रिधा—दूतीसंभोगदुःखिता, दूतीसमासक्तिदुःखिता, इतररतिश्रुतिखिन्ना चेति । इतः परम् ईर्ष्यागर्वितेति भेदान्तरमस्माभिः कल्पितमिति चतुर्धा ।

अन्यसंभोगदुःखितालक्षणम्— * नायक[4]परोक्षकोपप्रकाशनशीला अन्यसंभोगदुःखिता । [5]अन्यसंभोगदुःखितासाधारणोदाहरणम्—

यथा पूर्वं मयि स्निग्धस्तथेदानीं न वल्लभः ।
मन्ये तदन्यकामिन्यामुत्पन्नास्य मनोरतिः ॥ १३८ ॥

दूतीसंभोगदुःखितालक्षणम्—दूतीसंभोगेन दुःखिता दूतीसंभोगदुःखिता । [6]तदुदाहरणम्—

मत्प्रेयसीमतुलकान्तिभरामिदानीमाभ्यामियं समवलोक्य समागतेति ।
मल्लोचने सुतनु चुम्बितवान् प्रियस्ते ताम्बूलरागमिह [7]वीक्ष्य तु मा विषीद ॥ १३९ ॥

दूतीसमासक्तिदुःखितालक्षणम्—दूतीसमासक्त्या दुःखिता दूतीसमासक्तिदुःखिता । अस्या उदाहरणम्—

या प्रेषिता तस्य समीपमेषा तां भोक्तुमेवास्य मनः प्रसक्तम् ।
समागता मत्सविधं [8]पलाय्य कन्या § तमानेतुमतः प्रयातु ॥ १४० ॥

इतररतिश्रुतिखिन्नालक्षणम्—इतरनायिकया[9] या रतिं श्रुत्वा खिन्ना इतरनायिकारतिश्रुतिखिन्ना । अस्या उदाहरणम्—

प्राणप्रिये नेत्रचकोरयुग्मज्योत्स्ने मदिच्छाफलकल्पवल्लि ।
इति प्रियेणालि बतान्यनार्यै मदीयनामानि समर्पितानि ॥ १४१ ॥

[10]स्वीयान्यसंभोगदुःखितोदाहरणम्—

यद्यपि स्वा[11] गृहे कान्ता[12] रम्भारतिरमासमा[13] ।
तथापि पुरुषः काम[14]मन्यनारीमवेक्षते ॥ १४२ ॥

मध्यान्यसंभोगदुःखितोदाहरणम्—

यस्याः पतिरन्यस्यामासक्तः [15]का दशा स्त्रियस्तस्याः ।
तत्कथय त्वं प्रियसखि येन मनस्संशयो न स्यात् ॥ १४३ ॥

प्रगल्भान्यसंभोगदुःखितोदाहरणम्—

इत्यपि श्रूयते सार्धं विहरत्यन्यया पतिः ।
कठिनं हृदयं हन्त तथापि न विदीर्यते ॥ १४४ ॥

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1 M T. दूति 2 M. इतर 3 M दूते 4 M नायका- 5. M. तस्या उदाहरणम् 6. T. तस्या उदा- 7 M T वीक्षतु 8 M पलायनान्मया तु मानेतुम् T कन्यातमेनेतुम् 9. M T -काया 10 M. स्वीयस- 11. M स्वा T स्याद्गे 12 M कान्ता 13 M समाम् 14 M काम्या 15 M. कीदृशा स्त्रियाः T. कदाशास्त्रीयः

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* Something like स्वेतरनायिकासंभोगदु.खेन is to be understood before this

§ Kanyā=a little girl, not the Kanyā type of Nāyikā, or the reading may be कान्या

परकीयान्यसंभोगदुःखितोदाहरणम्—

सर्वासु निर्विशेष लतासु नित्य परिभ्रमता ।
श्लाघ्या [1]चम्पककलिका करोति[2] यन्नालिना[3] सङ्गम् ॥ १४५ ॥

[4]सामान्यान्यसंभोगदु खितोदाहरणम्—

मन्ये गुणानभिज्ञो गणयति गणिका[5]स्समाः सर्वा ।
मां त्यक्त्वा ननु दत्ता[6] मुक्तामाला[7] यदन्यस्यै[8] ॥ १४६ ॥

ईर्ष्यागर्विंतालक्षणम्—वक्रोक्त्या नायकपरोक्षं नायकविषयककोपप्रकाशिका ईर्ष्यागर्विता । अस्या उदाहरणम्—

मिलिष्यत्येव मां प्रेयान् धृत्वान्यां हृदि वर्तते[9] ।
स्तनाभ्यां तदुरो हत्वा[10] पीडयिष्यामि तामपि ॥ १४७ ॥

इति खण्डितानिरूपणम् ॥

अथ कलहान्तरितानिरूपणम् । कलहान्तरितालक्षणम्—कोपात्कान्त पराभूय पश्चात्ताप-समन्विता कलहान्तरिता । [11]सा [12]द्विविधा—ईर्ष्याकलहान्तरिता, प्रणयकलहान्तरिता चेति ।

[13]कलहान्तरितासाधारणोदाहरणम्—

[14]हृदयदयितमवमत्य[15] श्रेयान् मानो[16] ममेति निश्चित्य ।
मानमकार्षीः संप्रति कथमनुतप्तासि तद्ब्रूहि ॥ १४८ ॥

ईर्ष्याकलहान्तरितालक्षणम्—प्रियमन्यकान्तासक्त पराभूय पश्चात्तापवती ईर्ष्याकलहान्तरिता । [17]ईर्ष्याकलहान्तरितो[18]दाहरणम्—

जिघ्रन्ती मृगमदचन्दनानुलेप कान्ताङ्गस्थितमिद[19]मन्यनायिकायाः[20] ।
मत्वेति प्रियमवमत्य हन्त पश्चात्सन्तापं यदि समुपैषि तन्न युक्तम् ॥ १४९ ॥

प्रणयकलहान्तरितालक्षणम्—स्वाज्ञोल्लङ्घनजनितकोपेन नायकं [21]परिभूय पश्चात्तापवती [22]प्रणयकलहान्तरिता । उभयोर्मुग्धां त्यक्त्वा स्वीयादिभेदा लिख्यन्ते । प्रणयकलहान्तरितायाः अतिरागरमणीयत्वात् मध्यादिभेदा लिख्यन्ते[23] । [24]प्रणयकलहान्तरिता यथा—

प्रेम्णा परस्परसमागतयोः परं नौ[25] कान्ते य(स ?)दा नशिथिले हृदि दैवयोगात् ।
मानः कुतश्चिदुदगात्सितशर्करायां काचाश्मखण्ड इव हन्त महान्तराय ॥ १५० ॥

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1 T. corrupt 2. M करो 3 M नालिके 4 M सामान्या०- 5 M. -का 6. M दत्त्वा 7. M. -ला 8. M अन्यस्त्री 9 T वर्तुले 10 M तदुरोपात्ता 11 T. एषा 12 T found after चेति 13. M omits साधारण 14 T हृदय missing 15. M. दयितामिवेत्य T. दयितमवत्य 16. M मन. 17 M तद्यथा 18 T -तासाधारणो- 19 M. omits इदम् 20. M. कान्तायाः 21. T. पराभूय 22 T सा extra 23 M omits this sentence 24 T. missing from here upto end of illustrative verse 25 M नै

स्वीयाकलहान्तरितोदाहरणम्—

चरणेन शिरसि रचित[1]स्त्वया ममोपास्यदेवतास्पर्शः ।
फाले लाक्षेति पतिर्गतो गृहाद्वाचमाकर्ण्य * ॥ १५१ ॥

मध्याकलहान्तरितोदाहरणम्—

पत्युस्त्वया न गणितोऽनुनयः स्मरश्च [2]युक्तं कृतं ननु न युक्तमिति व्यनक्ति ।
कान्ते निशान्तविगलत्प्रभचन्द्रतुल्यं पीताश्रुचक्षुरनुतापमिदं मुखं ते ॥ १५२ ॥

प्रगल्भाकलहान्तरितोदाहरणम्—

प्रेय प्रेमानुनयममृतं यन्निराकृत्य मोहादङ्गीकारस्सपदि विहितो मानहालाहलस्य ।
तस्माद्युक्ता परिणतिरियं साम्प्रतं दुर्मतेर्मे[3] मुह्याम्यन्त· प्रियसहचरि[4] प्राप्य सन्तापमुच्चैः ॥१५३॥

परकीयाकलहान्तरितोदाहरणम्—

असुलभजन[5]निर्मितानुराग त्वदभिमतं बत पूरितं विधात्रा ।
(प्रिय ?)[6]मुपगत(मौञ्झ आः?)[7]किमर्थं मन उररीकृतमान (तत्त्वमेव ?)[8] ॥ १५४ ॥

सामान्याकलहान्तरितोदाहरणम्—

यद्दत्तभूषणमनोहरमङ्ककं मे तेनाद्य हन्त कलहः कृत [9]इत्यमुक्त्वा ।
तद्दत्तमौक्तिकलतां नयनाम्बुजाभ्यां संयोज्य हृष्यतितरामनुतापमेति ॥ १५५ ॥

इति कलहान्तरितानिरूपणम् ॥

अथ वक्रोक्तिगर्विता निरूप्यते । वक्रोक्तिगर्वितालक्षणम्—स्वगर्वं वक्रोक्त्या या प्रकाशयति सा वक्रोक्तिगर्विता । सा चतुर्धा—प्रेमगर्विता, सौन्दर्यगर्विता, सौभाग्यगर्विता, नैपुण्यगर्विता चेति । सौन्दर्यगर्विता त्रिधा—स्मितगर्विता, यौवनगर्विता, सौकुमार्यगर्विता चेति । विलासगर्विता नवीनभेदोऽस्माभि कल्पित इति सौन्दर्यगर्विता चतुर्धा । आमोदकारा [10]प्रेमगर्वितातः सौभाग्यगर्वितामभिन्ना[11]माहु ‡ । प्रेमसम्पादका[12]दृष्टं सौभाग्यम् ।

वक्रोक्तिगर्वितासाधारणोदाहरणम्—

अप्राप्य मदुपमान[13] सख्यो वर्णयितुमसमर्थाः ।
त्वमदाः सदा विरुद्धं तद्युवयोर्योजना कार्या[14] § ॥ १५६ ॥

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1 M रचितो यो ममैपोस्य- 2 M युक्त न युक्तमिति युक्तिमतोऽभ्यनक्ति T युक्त कृतं ननु न युक्तमत्योव्यनक्ति 3 M -तिर्मे 4 M T -री 5 M विनिरितानुराग 6 M भय T शय 7 M उञ्झहा T औजिहा 8 M T तत्त्वयैव 9 I. इत्यनुक्ता T इद्धमुक्त्वा 10 M corrupt 11 T भिन्ना 12 M -ना- 13 M अप्राप्तमधुपमानं T अप्राप्यमधुपानं 14 M त्वमदः पदाद्विरक्तादिव इद्वियोजना कार्या T त्वमदः सदाद्विरुक्तादिवैवयोर्योजना कार्या ।

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* The repentant lady tells her friend When my lord came and I was cross, and he tried to appease me by touching my feet with his head, I brushed his head aside with my feet, the beauty-paint on my feet leaving a mark on his forehead, and having done this I said " This paint on your forehead is the seal of your having touched with your head the feet of the deity worshipped by you", on hearing these words of anger, he left my house

‡ Āmoda, Adyar Ms p 252 सौभाग्यगर्वितायाः प्रेमगर्वितायामेवान्तर्भावः ।

§ A lady proud of her own beauty tells her lover that as her friends are unable to describe her, not being able to find a simile for her, and as he gave always an inappropriate one (simile), the two, friends and the lover, should put forth a joint effort to describe her

प्रेमगर्वितालक्षणम्--प्रियप्रेम वक्रोक्त्या या प्रकाशयति सा प्रेमगर्विता । [1]प्रेमगर्वितासाधाणोदाहरणम्--

मन्ये मदर्थमिह लेख[2]विशेष एष[3] मामेव पश्यति सदा ननु निर्निमेष· ।
प्रेम्ण[4] परं पदमहं सखि भावयामि मत्प्रेयसे[5]ऽधरसुधामनिशं ददामि[6] ॥ १५७ ॥

स्वीयाप्रेमगर्वितोदाहरणम्--

[7]पुण्यशालितरुणीकपोलयोः पत्रपङ्क्तिरचनां लिखेत्प्रियः ।
स्विद्यतीह तु कपोल एष मे प्रेयसश्च ननु कम्पते करः ॥ १५८ ॥

मध्याप्रेमगर्वितोदाहरणम्--

क्षणमपि बहि केलीगेहान्न गच्छ मम प्रिये
न हि[8] गुरुजनो मत्प्रेम्णा त्वां[9] वदिष्यति किंचन ।
इति पतिगिरः श्रुत्वापि [10]प्रोत्थितोषसि यद्बलाद्
गुरुजनगृहं यामि [11]द्राक् तत्पति सखि खिद्यते ॥ १५९ ॥

प्रौढाप्रेमगर्वितोदाहरणम्--

मन्त्री मित्रं सर्वसम्पत्प्रभुश्च[12] प्रेष्या शिष्या प्रेयसी जीवितं च ।
सख्य[13] पत्युर्मेलयित्वा कृताहं युष्माभिर्यत्सङ्गमस्तत्[14] क्व मेऽस्तु ॥ १६० ॥

परकीयाप्रेमगर्वितोदाहरणम्--

अस्मत्प्रियस्य पत्नी [15]दृष्यति मह्य प्रियाहमस्येति ।
तस्याः पाणिग्रहण मम हृद्ग्रहण कृत किलानेन ॥ १६१ ॥

[16]सामान्याप्रेमगर्वितोदाहरणम्--

येन सौधमथ निष्कुटो धन सर्वमेव सखि मे वशीकृतम् ।
तेन कामसुभगेन सर्वदा मद्वशीकृतहृदा [17]रमे मुदा ॥ १६२ ॥

सौन्दर्यगर्वितालक्षणम्--[18]स्वसौन्दर्यगर्वं वक्रोक्त्या या प्रकाशयति सा सौन्दर्यगर्विता । [19]सौन्दर्यगर्वितासाधारणोदाहरणम्--

किं शुभ्रनीलमणिभिर्यदि मे [20]कटाक्षाः रागोऽधरे यदिह किं ननु पद्मरागैः[21] ।
मुक्तावलीभिरपि किं यदि मे स्मितश्रीः रत्नैः किमर्थमयि [22]मण्डयति प्रियो माम् ॥ १६३ ॥

स्वीयासौन्दर्यगर्वितोदाहरणम्--

सख्यश्चन्द्रं मम मुखसमं यद्ब्रवीति प्रियो मे
तत्प्रष्टव्यः किमु गतकलं किं कलाभिः समग्रम् ।

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1 M. तद्यथा 2 T लेख्य 3. M. एव 4 M. प्रेम्णा 5. M. प्रेयसो 6. M. दधामि 7. T gap here upto verse क्षणमपि etc 8. M ननु 9 M ता 10 M. विप्रोऽथनोपषि T. -पि हृद्धनोषसि 11. M द्राक्षीत् 12 M समाश्च 13 M. सख्युः 14. M तत्त्व- 15. M. पश्यति or दृश्यति T. दृह्यति 16 T. सामान्यवनिता- 17. M. ममे 18 M. omits स्व 19. M तद्यथा 20. M. कटाक्षरागाधरे 21. T. -रागे 22. T रञ्जयति

आद्ये किं मां हसति ननु किं [1]निन्दतीह द्वितीये
क्षीणच्छायां[2] वद(ह ?)ति वदनं म्लानकान्ति व्यनक्ति * ॥ १६४ ॥

मध्यासौन्दर्यगर्वितोदाहरणम्—
निर्वापयामि दीपं सखि निजवदनेन्दुचन्द्रिकया ।
[3]जिह्मेमि केलिसमये प्रसभं हरति प्रियो वसनम् ॥ १६५ ॥

प्रगल्भासौन्दर्यगर्वितोदाहरणम्—
सहचरि चकोरयुगलं दिवसे मद्वक्त्रचन्द्रिकया ।
अतिसन्तर्पितनयनं पश्यति निशि नैव चन्द्रमसम् ॥ १६६ ॥

परकीयासौन्दर्यगर्वितोदाहरणम्—
अयि गवाक्षमुखोद्गतमन्मुखस्फुरदखण्डविधून्मुखलोचनः ।
अहरहस्स युवा स्मरसुन्दरः सखि चकोरति चोरति मे मनः ॥ १६७ ॥

सामान्यासौन्दर्यगर्वितोदाहरणम्—
चकोर एव चन्द्रस्य चकोरति विलोकने ।
मन्मुखालोकने त्वालि जगदेव चकोरति ॥ १६८ ॥

स्मितगर्वितालक्षणम्—स्वस्मितगर्वं वक्रोक्त्या या प्रकटयति सा स्मितगर्विता । अस्या उदाहरणम्—
मत्स्मितेन स तु पाणि[4]पङ्कजं पङ्कज समवलोक्य मुद्रितम् ।
आह मां निजमुखेन्दुनिर्जितं पश्य [5]वक्त्रकरजेन्दुनिर्जितम् § ॥ १६९ ॥

यौवनगर्वितालक्षणम्—स्वयौवनगर्वं वक्रोक्त्या या प्रकटयति सा यौवनगर्विता । अस्या उदाहरणम्—
कुचद्वन्द्वचक्राञ्चिता मीननेत्रा प्रभानीरसंपूरिता श्रोणिवप्रा ।
समुद्दामतारुण्यपूरेण पूर्णा नदीवत्समुज्जृम्भते मत्तनुश्री. ॥ १७० ॥

सौकुमार्यगर्वितालक्षणम्—स्वसौकुमार्यगर्वं वक्रोक्त्या या प्रकटयति सा सौकुमार्यगर्विता । [6]अस्या उदाहरणम्—
यच्छति स्वकरकञ्जनिर्मितां मल्लिकाकुसुममालिकां प्रियः ।
किं करोम्यनुदिनं [7]निजशितुर्गौरवेण सखि गौरवं सहे ॥ १७१ ॥

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1. M नन्दति 2 T -य 3 M missing from here upto अतिसन्तर्पित etc in verse 166 4 T पाद- 5 M वच्मि 6 T सौकुमार्यगर्वितोदाहरणम् 7 M दिने

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* If the lover means that the moon not full with all the digits is like my face, he is making fun of me, if he means that the moon, full of the digits, is like my face, he is surely insulting me, for he is saying that my face, in the first case, is famished and in the second, so dull, she means that her face is so superior to the moon that the latter is no comparison

§ While the lotus in the hand has really closed as a result of the moonlight of my smile, the lover who is looking on does not realise it but attributes its closing to the moonlight of either my face or my crescent-nails

विलासगर्वितालक्षणम्—विलासगर्वं वक्रोक्त्या या प्रकटयति सा विलासगर्विता ।
[1]अस्या उदाहरणम्—

प्रेयान् स्वभावमधुरः सुमुखस्त्वभावाद्यत्करोमि ननु तन्मनुते विलासम् ।
ज्ञात्वा कृतं झटिति हृद्धरणे प्रगल्भः स्तौतीति चित्रमिह किं सखि मद्विलासम् ॥ १७२ ॥

सौभाग्यगर्वितालक्षणम्—स्वसौभाग्यगर्वं वक्रोक्त्या या प्रकटयति सा सौभाग्यगर्विता ।
[2]अस्या उदाहरणम्—

पतिर्भाग्यवानित्यमु[3] सेवमाना स्वयंश्रीरदो[4] मन्दिरं द्रागकार्षम्[5] ।
प्रतीहारहस्तो[6]ल्लसद्वेत्रपात्रक्षितीन्द्रावलीसेवितद्वारदेशम् ॥ १७३ ॥

नैपुण्यगर्वितालक्षणम्—स्वनैपुण्यगर्वं वक्रोक्त्या या प्रकटयति सा नैपुण्यगर्विता ।
अस्या उदाहरणम्—

अप्रेममार्गपान्थाः† तिष्ठन्त्येताः किमेताभिः ।
प्रियमनुरञ्जयितु ननु मम दृष्टा सस्मिता दूती ॥ १७४ ॥

इति वक्रोक्तिगर्वितानिरूपणम् ॥

अथ प्रोषितभर्तृका निरूप्यते । देशान्तरगते भर्तरि सन्तापव्याकुला प्रोषितभर्तृकेति रसमञ्जरीकारोक्तम् । अत्रामोदकाराः प्रोषितभर्तृकेत्यत्र प्रोषितशब्दः क्तप्रत्ययान्तः; [7]एष क्तप्रत्ययो 'निष्ठा' (३-२-१०२) इति सूत्रेण भूतार्थे विहितः; एतेन भूतार्थ [8]एवायं न तु वर्तमानार्थो भविष्यदर्थश्च; तस्मात्प्रवसत्पतिकायां प्रोषितभर्तृकेति पदं न संभवतीति तस्या नामान्तरं कल्पनीयमिति स्वग्रन्थे लिखितवन्तः * । अत्र वयं ब्रूमः—प्रोषितभर्तृकेति भूतभविष्यद्वर्तमान[9]प्रवासशालिभर्तृकोच्यते । तेन तिसृणामप्यनेन सङ्ग्रहः । प्रोषितमिति 'नपुंसके भावे क्तः' (३-३ ११४) इति सूत्रेण कालसामान्ये भावे क्तः । [10]लौकिकविग्रहवाक्ये नपुंसकलिङ्गेन विवृतत्वात्[11] प्रोषितं प्रवास इत्यर्थः । ततः[12] सप्तमीगर्भो व्यधिकरणबहुव्रीहिः प्रोषिते भर्तरि यस्याः सेति गरुडध्वजवत्[13] । न च 'सप्तमी विशेषणे बहुव्रीहौ' (२-२ ३५) इत्यनेन[14] सूत्रेण पूर्वनिपातस्सप्तम्यन्तस्य, बहुव्रीहेर्व्यधिकरणगर्भतामात्रज्ञापनपरत्वेन पूर्वनिपाततात्पर्यकत्वाभावात् । तत्तात्पर्यकत्वे च विशेषणत्वेनैव सप्तम्यन्तस्य पूर्वनिपातोत्पत्तौ सप्तमीग्रहणवैयर्थ्यापातात् । उषितशब्दस्य निष्ठान्तत्वेन 'निष्ठा' (२-२-३६) इति[15] परत्वाद्वा § पूर्वनिपातः ।

1 T विलासगर्वितोदाहरणम् 2 M तद्यथा 3 M -नेत्यय T त्ययमा 4 T. -रधो 5 M यागकर्ष 6. T. शास्त्रो- 7 M. येषा 8 T एवायाति 9 M. प्रवासकभर्तृका 10 M कारक 11. T. निवृत्तत्वात् 12. M तत्र 13 M -ध्वजेत्यादिवत् 14 T इत्यप्यनेन 15 T omits निष्ठित

* The Śr.mañjarī evidently refers to the following passage in the Āmoda, Adyar Ms p. 437. ननु प्रपूर्वाद्वसतेर्भूतार्थक्तप्रत्यये निष्पन्नस्य प्रोषितशब्दस्यावयवार्थविचारणाया यस्याः पत्युः प्रवासोऽतीतः सा प्रोषितभर्तृकेति प्रतीयते । तथा च कथमस्याः(स्या) प्रवत्स्यत्पतिकाया(याः) अन्तर्भावः । But it should not be thought that the Āmoda supports the creation of a ninth Nāyikā-variety called Pravatsyat-patikā, the Āmoda is not in favour of it; whatever it has said in explanation of the term 'Prosita' is part of its Pūrvapaksa See fn. and extract from Āmoda on p. 17 above.

† means 'stangers to the path of love'

§ Paratva refers to the Sūtra 2-2-36 being later than 2-2-35

आहिताग्निगणस्य आकृतिगणत्वेन विकल्पस्य च व्यवस्थितत्वे 'वाहिताग्न्यादिषु' (२-२-३७) इति पूर्वनिपातः[1] । एवमेव रथाङ्गपाणिश्चन्द्रचूड इत्यादिप्रयोगा उपपद्यन्ते । 'क्तस्य च वर्तमानार्थे[2]ऽ (२-३-६७) नुशासनात् 'वर्तमानसामीप्ये वर्तमानवद्वा' (३-३-१३१) इति वर्तमानार्थक्तप्रत्ययानां वर्तमानसमीपभूतभविष्यत्कालयोरपि विधानात् प्रोषितभर्तृकाशब्दस्य प्रोषितप्रवसत्[3]प्रवत्स्यत्पतिकाबोधकत्वेन तासु नाव्याप्तिः । भर्तृशब्दस्य लौकिकालौकिक * सम्बन्धाभ्यां नायिकाधिकरण[4]स्वविषयानुरागभरणकृत्य[5]-बोधकत्वेन न स्वीयापरकीयासामान्यारूपासु प्रोषितभर्तृकासु अव्याप्तिः । अथवा प्रोषितशब्दो 'नपुसके भावे क्तः' इति सूत्रेण प्रवासार्थकः सिध्यति । तस्मान्मत्वर्थीयोऽच्प्रत्ययः । तस्मात्प्रोषितमस्यास्तीति प्रोषित· । प्रोषितो भर्ता यस्याः सा प्रोषितभर्तृकेति समानाधिकरणबहुव्रीहिरेव प्रोषितप्रवसत्प्रवत्स्यत्पतिकासु तिसृष्वपि सम्यक् प्रतिभाति । किं च--

'क्व प्रस्थितासि करभोरु घने निशीथे प्राणप्रियो वसति यत्र मनोहरो मे ।
एकाकिनी व्रजसि किं न बिभेषि बाले नन्वस्ति पुङ्खितशरो मदनस्सहायः ॥' †

इति वर्तमाने,

'त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ।
कस्सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥'
(मेघ. ८)

इति भविष्यति,

'इतः प्रत्यादेशात्स्वजनमनुसर्तुं व्यवसिता स्थिता तिष्ठेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती मयि क्रूरे यत्तत् सविषमिव शल्यं दहति माम् ॥'
(अभि· शाकु. ६. ९)

इति भूते ‡ । एवं त्रैकालिकाः क्तप्रत्ययान्ता महाकविप्रयोगा उपलभ्यन्ते । तथा प्रोषितशब्दं[6] विजानीमः ।

अत्र रसमञ्जरीकारः देशान्तरगते भर्तरि सन्तापव्याकुला प्रोषितभर्तृकेति, प्रतापरुद्रीयकारः 'देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका' (५२) इति लक्षणे उक्तवन्तौ । एतल्लक्षणद्वय[7]मपि प्रवसत्प्रवत्स्यत्पतिकयोरव्याप्तमिति नोपादेयम्[8] । अत्र वयं पतिप्रवासखिन्ना प्रोषितभर्तृकेति लक्षणं वदामः । स प्रवासः त्रैकालिकार्थसाधरणो भवतीति तिसृष्वपि समञ्जसं भवति[9] । प्रोषितभर्तृका त्रिधा—प्रवत्स्यत्पतिका प्रवसत्पतिका प्रोषितभर्तृका चेति § । प्रोषितपतिकायां सख्यनुतापितेति भेदान्तरमस्माभिः कल्प्यते[10], अस्याः §§ प्रवासः कारणमिति । मुग्धाभेदा लिख्यन्ते । प्रोषितभर्तृकासाधारणोदाहरणम्--

1 T This sentence is missing. 2 T -नेऽर्थे 3 M missing 4 M नुकरण 5 T. भरकगणभर्तृ- 6 T शब्दोऽपीति जानीम. 7. M द्वयेऽपि 8 M नोपादनीयम् 9 T no भवति 10 T. कल्पितम्

* Laukika, the generally accepted meaning of Bhartrtva with reference to Svīyā; Alaukika, the same in a special sense applying to Parakīyā and Sāmānyā.

† Amaruka, NS Press edn , 71 , Vikatanitambā's according to anthologies

‡ The three illustrations are for the use of the Ktānta in the present, future and past, *Prasthitā*, *Ārūdha*, and *Sthitā* etc , respectively

§ Cf Āmoda, Adyar Ms , p 439 यद्वा प्रवासपतिका काञ्चनाष्टमी नायिकामालम्ब्य सा त्रिविधा भूतपतिप्रवासवती, वर्तमानपतिप्रवासवती, भाविपतिप्रवासवती च ; तत्राद्या प्रोषितभर्तृका, द्वितीया प्रवसत्पतिका, तृतीया प्रवत्स्यत्पतिकेत्यनन्तर विभागः क्रियताम् । etc

§§ 'Asyāh' refers to the consoling Sakhī who too leaves her in that state and goes away somewhere.

चन्दनकमलमृणालज्योत्स्नाद्याश्शैत्यमायान्तु ।
वद सखि [1]कंचिदुपायं प्रियप्रवासप्रयुक्तदुःखहरम् ॥ १७५ ॥

अस्याः स्वीयादिलक्षणोदाहरणानि लिख्यन्ते । तत्रादौ प्रवत्स्यत्पतिकानिरूपणम् । यस्याः पतिरग्रिमक्षणे देशान्तरं यास्यति सा प्रवत्स्यत्पतिकेति रसञ्जरीकारोक्तं लक्षणम् । तदयुक्तम् । श्वः परश्वो वा यस्याः पतिः प्रवत्स्यति तस्यामव्याप्तिः । अतः अस्माभिः प्रियप्रवास[2]यत्नोद्यमं ज्ञात्वा वेदनावती प्रवत्स्यत्पतिकेति लक्षणमुक्तम्[3] । अत्र [4]विगलितप्रस्थानपतिकेति भेदान्तरं कल्पितम् । अत्र प्रवत्स्यत्पतिका[5]साधारणोदाहरणम्--

तूष्णीमुदेष्यत्प्रियविप्रलम्भग्रीष्मार्कवार्ताश्रवणारुणेन ।
हृतास्यशीतांशुरुचिर्वराकी म्लायत्यसावश्रुजलाकुलाक्षी ॥ १७६ ॥

स्वीया[6]प्रवत्स्यत्पतिकोदाहरणम्—
अयि सुभग विदेशं गन्तुकामस्य वार्ता यदवधि तव पत्न्याः[7] कर्णदेशं प्रयातः ।
तदवधि परितप्ता मुञ्चती बाष्पबिन्दून् शयनमधिशयाना वर्तते पङ्कजाक्षी ॥ १७७ ॥

मुग्धाप्रवत्स्यत्पतिकोदाहरणम्—
पत्युः सङ्गस्य समयो यदास्यां समुपागतः ।
पतिरस्यास्तदा[8] हन्त विदेशं गन्तुमुद्युतः ॥ १७८ ॥

मध्याप्रवत्स्यत्पतिकोदाहरणम्--
पत्यौ विदेशगमनं प्रति याचमाने कान्तानिदेश[9]मवलोक्य धृतनेत्रनीरा ।
नम्रानना हृदयदत्तदृगम्बुजाक्षी प्राणान्[10] प्रियेण गमनं सह पृच्छतीव ॥ १७९ ॥

प्रगल्भाप्रवत्स्यत्पतिकोदाहरणम्—
[11]आलिङ्गतीन्दुवदनां[12] रमणे विदेशं गन्तुं प्रिया प्रियगलं मृदुदोर्लताभ्याम् ।
आलम्बते स्म ननु सा प्रियविप्रयोगदुःखाम्बुधौ किमु निमज्जनमेत्य सद्यः ॥ १८० ॥

परकीयाप्रवत्स्यत्पतिकोदाहरणम्—
कियद्दूरे [13]पूर्णिमेति कान्ते कंचन पृच्छति ।
अवोचत्सुमुखी सद्यः [14]पूर्णिमाद्यैव किं सखि ॥ १८१ ॥

सामान्याप्रवत्स्यत्पतिकोदाहरणम्—
सुवर्णपत्राणि बहूनि कान्ते [15]द्राक् प्रेषयिष्यामि मनोहराणि ।
यैः कर्णपूरैः स्वसखीर्मृगाक्षि[16] सन्तोषयिष्यस्यमलेन्दुवक्त्रे ॥ १८२ ॥

विगलितप्रस्थानपतिकालक्षणम्—यस्या वेदनामालोक्य प्रियः प्रस्थानान्निवर्तते सा[17] विगलितप्रस्थानपतिका । अस्या उदाहरणम्—

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1. M T किं- 2 T प्रयत्नो- 3 T -ण युक्तम् 4 M प्रगलित- 5 T. -भर्तृका- 6 T स्वकीया- 7. M पत्युः 8 M सदा 9 M निवेश- T. न्यदेश- 10 M प्राण- 11 M आलिङ्ग्यते 12 M -नं 13. M. पूरोऽस्तीति 14 M. पूर्णमद्यैव किं सखी 15 M द्रक्षेप- 16. M सखे मृगाक्षी T. स्वसखी मृगाक्षी 17. M missing

निःशेषीकृतपद्मिनीकमभवत्सर्वं सरोमण्डलं
[1]कर्पूरो नगरेऽवसानमगमच्छीतोपचारैर्मुहुः ।
नेदानीमपि निर्दयेन्द्र सुतनोस्तापोपशान्तिर्गिरः
[2]श्रुत्वेमास्स्वसखीमुखान्निजगृह प्रस्थानगेहादगात् ॥ १८३ ॥

प्रवसत्पतिकालक्षणम्—वर्तमानप्रवासपतिका प्रवसत्पतिका । [3]प्रवसत्पतिकासाधारणोदाहरणम्—

वैवर्ण्यं वदनाम्बुजं मृगदृशो नेत्राम्बुजे चाम्बुनः
पूरो निर्बलताङ्गवल्लिमभितस्ताप[4]स्समग्रा दिशः ।
जीवः कण्ठमकुण्ठतां स्मरशरो दुःखं सखीनां मनः
कान्तो यानमथ वरोरुहृदयं [5]मोहस्समारोहति ॥ १८४ ॥

स्वीयाप्रवसत्पतिकोदाहरणम्—

ऋतौ यस्मिन्समायान्ति गृहं सर्वे प्रवासिनः ।
तस्मिन् [6]वसन्ते हन्तायं विदेशं गन्तुमुद्यतः ॥ १८५ ॥

मुग्धाप्रवसत्पतिकोदाहरणम्—

एतां नवागतवयो[7]मणिशोभमान[8]सौवर्णगात्रलतिकां कमलायताक्षीम् ।
हित्वा सुधांशुवदनां कुसुमाकरेऽस्मिन् कस्मात्प्रयाति ननु निष्ठुरमस्य चेतः ॥ १८६ ॥

मध्याप्रवसत्पतिकोदाहरणम्—

दयितिलकमाविललाटं बिभ्राणो[9] गुरुकृतं दयितः ।
अवगुण्ठनवसनान्तः सजलदृशालोकितस्सुदृशा ॥ १८७ ॥

प्रगल्भाप्रवसत्पतिकोदाहरणम्—

आदृष्टिप्रसरं निरीक्ष्य निपतन्नेत्राम्बुधारा [10]प्रियं
दृङ्मार्गव्यवधानमागतमथ ज्ञात्वा पतन्ती क्षितौ ।
आलीभिर्गतचेतना [11]ननु हृता शीतोपचारैरिय
सञ्ज्ञां सङ्गमिता विलोक्य भवनं शून्यं पुनर्मूर्च्छिता ॥ १८८ ॥

परकीयाप्रवसत्पतिकोदाहरणम्—

कान्तं यान्तमवेक्ष्य दूरविषयं कान्ता स्वया [12]रथ्यया
स्वप्रासादगवाक्षवीक्षणपरं तन्वी सखीसंयुता[13] ।
निर्गच्छन्ननु किं न दैवहतया प्रेयान् हृतोऽयं * गृहा-
दित्थं साश्रुविलोचनाऽस्य सुमुखी पत्नीं मुहुर्निन्दति ॥ १८९ ॥

1. M. कर्पूरे 2. M श्रुत्वा मत्सखसखी- 3. M अस्या उदा- 4. M तावत् 5. M. मोहात 6. M वसति 7 M -मया 8 M. शोभोमाना 9 M. -णं 10. T प्रिया 11. M. -मनुद्दता T. ननु हृता 12. M. राध्यया T रभ्यया 13. T. सय्यता

* हृतः=वारितः ‘ Why did not his wife prevent him as he was leaving?’

सामान्याप्रवसत्पतिकोदाहरणम्—

कान्त गच्छसि विदेशमन्वहं स्मर्तुमत्र हि निजाङ्गसङ्गतम् ।
देहि भूषणमितीरितस्तया स प्रदाय निरगाद्गृहाद्बहिः ॥ १९० ॥

प्रोषितपतिकालक्षणम्—यस्याः पतिः परदेशं गतः सा प्रोषितभर्तृका । [1]प्रोषितपतिका-साधारणोदाहरणम्—

सुन्दरि मा कुरु चिन्तां क्षीणासि त्वं कृशाङ्गि दुःखेन ।
आयास्यति किं स्थास्यति मधौ विदेशे तव प्रेयान् ॥ १९१ ॥

स्वीयाप्रोषितपतिकोदाहरणम्—

[2]यदवधीन्दुमुखि स्मरसुन्दरस्तव पतिः परदेशमितो गतः ।
तदवधि प्रमदे किमु रोचते जगदिदं वद ते * बत मे कुतः ॥ १९२ ॥

मुग्धाप्रोषितपतिकोदाहरणम्—

परदेश गतः [3]प्रेयान् जातेऽस्या यौवनोद्गमे ।
मुग्धा किंचिन्न जानाति मम तु व्याकुलं मनः ॥ १९३ ॥

मध्याप्रोषितपतिकोदाहरणम्—

नेय [4]ह्रिया वदति कान्तवियोगदुःखं सन्तापयत्यतितरामतनुर्मृगाक्षीम् ।
अस्या विदेशमदयो दयितः प्रयातो दृष्ट्वा कृशां कृशतनुं [5]दयते मनो मे ॥ १९४ ॥

प्रगल्भाप्रोषितपतिकोदाहरणम्—

श्रीमद्वक्त्रसुधांशुदीधितिसुधापूर्णं सुधामन्दिरं
यन्मन्नेत्रमुदे नितान्तमभवत्प्राणेश तत्साम्प्रतम् ।
द्राग्दोषाकररश्मिभिर्विषमयीभूतं विषण्णास्म्यहं
कान्तापत्र † मभूदिदं जिगमिषोः पत्युर्गृहं प्रेरकम् ॥ १९५ ॥

परकीयाप्रोषितपतिकोदाहरणम्—

सौधं सुधाकिरणकान्ति सितं प्रसूनतल्पं च [6]भृत्यकृतचन्दनलेपन च ।
देशान्तरं गतवता सखि तेन यूना कल्पान्तपावकनिभानि कृतानि सद्यः ॥ १९६ ॥

सामान्याप्रोषितपतिकोदाहरणम्—

कस्मान्न्यवारि न मया स्वगृहाद्विदेश गच्छन्नहो[7] स तु युवा सकलो ममार्थः ।
इत्थं मृगाङ्कवदना परिचिन्तयन्ती द्वार्येव तिष्ठति तदध्वविलोकनाय ॥ १९७ ॥

सख्यनुतापितालक्षणम्—नायकपरदेशगमनानन्तरं [8]स्वसमाधानकर्त्री[9] सख्यपि चेत्कचित् प्रयाणं करोति सा सख्यनुतापिता । अस्या उदाहरणम्—

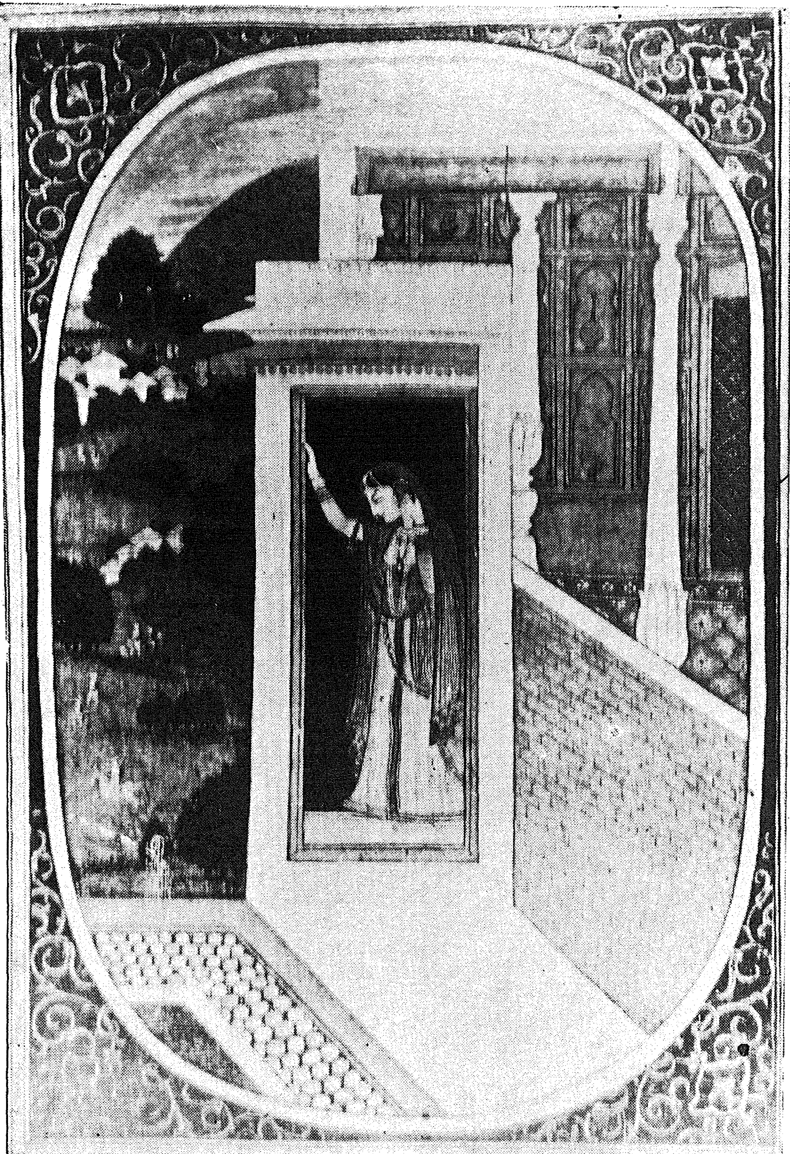
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1. M. तस्या उदा- 2 M. corrupt 3 T कान्तः 4. M. प्रिया 5. M. T. दयिते॰ 6 T. भर्तृ 7 M. असौ नमयुवा T. अहो स तु युदा 8. T. corrupt 9. M. कर्तरि

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* 'बत मे कुतः' is the lady's reply to her friend's enquiry.

† Kāntā-patra—her letter from home, in the above terms, to her lover abroad.



Proṣitapatikā



Abhisārikā

प्रियप्रवाससमये प्राणा मे रक्षितास्त्वया ।
इदानीं केन संरक्ष्यस्त्वमपि प्रस्थिता सखि[1] ॥ १९८ ॥

इति प्रोषितभर्तृकानिरूपणम्[2] ॥

अथ अभिसारिका निरूप्यते । अत्र रसमञ्जरीकारः स्वयमभिसरति प्रियमभिसारयति वा सा अभिसारिकेत्यभिसारिकालक्षणमाह । तदयुक्तम् । स्वयं या प्रियमभिसरति सा त्वभिसारिका भवति । 'कान्तार्थिनी तु या याति सङ्केतं साऽभिसारिका' (२-६-१०) इत्यमरकोशादपि । प्रियं या अभिसारयति सा तु वासकसज्जिका[3] भवति । अत्रामोदकाराः—अत्र वारानियमाभावाद्वासकसज्जिका[4] नेत्याहुः * । तदपि न युक्तम् । वारनियमाभावेऽपि प्रियागमनमुद्दिश्य या सुरतसामग्रीं सज्जीकरोति सा कस्यां नायिकायामन्तर्भवति । किं च वासकशब्दस्यानेकार्थत्वाद्वारानियमो[5] न निमित्तमिति वासकसज्जिका[6]-प्रकरणे प्रियागमनकारणेन सम्भोगार्थप्रयत्नवती वासकसज्जिकेत्यस्माभिर्निर्णीतम्[7] † । तस्मात्प्रियं याभिसारयति सा वासकसज्जिकेति सदुत्तरम् । तस्माद् रसमञ्जरीकारोक्तमयुक्तम् । अत्र वयं प्रियं याभिसरति सा अभिसारिकेति लक्षणं वदामः । अस्या स्वीयादिभेदा लिख्यन्ते । अत्र परकीयायाः केचन अवान्तर[8]भेदा लिख्यन्ते—ज्योत्स्नाभिसारिका, तमोऽभिसारिका, दिवाभिसारिका, गर्वाभिसारिका, कामाभिसारिका चेति पञ्चधा । स्वकीयप्रेमवाग्भिः प्रियं प्रति या प्रेम प्रकटयति सा प्रेमवाक्याभिसारिकेति[9] [10]नवीना कल्पितास्माभिः । प्रेमाभिसारिकेति भेदो रसिकप्रियकर्त्रा लिखितः । तन्न (स न) युक्तः । सर्वा अप्यभिसारिकाः प्रेम्णैव भवन्तीति ।

अभिसारिकासाधारणोदाहरणम्—

एतस्याः प्रियमभिसर्तुमुद्यतायाः [11]प्रेक्ष्येमाममभिनवमञ्जुलामभिख्याम्[12] ।
नेत्रे नः सखि सफले प्रगल्भते द्राग्वक्त्रेन्दुः प्रियसुखवार्धिवर्धनाय ॥ १९९ ॥

[13]स्वीयाभिसारिकोदाहरणम्—

शीघ्रं प्रयाहि सुभगे प्रियसन्निधानमाकल्प एष रमणीयतरस्तवाङ्गे ।
त्वद्दर्शनोत्सुकदृश[14]स्सुभगेऽधुना न[15] पत्युर्गजेन्द्रगमनात्वमभीष्ट[16]मेतत् § ॥ २०० ॥

मुग्धाभिसारिकोदाहरणम्—

चित्रां दर्शयितुं मधुश्रियमियं संप्रापिता निष्कुटं
चित्रालोकनकौतुकेन च मयैतन्मन्दिरं सुन्दरी ।
आनीता सुभग त्वदीयसविधं गच्छाम्यहं साम्प्रतं
बालां लालय लीलया मृदुलया मृद्वीं शिरीषादपि ॥ २०१ ॥

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1. M. सखी 2 M -कोदाहरणम् 3. T. -केव probably for -कैव 4 T. -सज्जा- 5. M. नियम इति 6 T सज्जा 7 T. अभिनिर्णीतम् 8 M omits अवान्तर- 9. T गर्वाभिसारिकेति wrongly found in addition. 10 M नवीन कल्पितमस्माभिः T अस्माभिर्नवीना कल्पिता 11. M. प्रेक्ष्याम 12 M -ख्याः 13 T स्वकीया- 14. M दृशं 15. -ना 16 M. ना त्वमभिष्ट-

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* See Āmoda, Adyar Ms. p 405 ननु दूत्यादिमुखेन या प्रियमभिसारयति सा वासकसज्जैव किं न स्यादिति चेन्न; तस्या वारनियमाभावात् ।

† See above p 17

§ As your husband is very eager to see you, just now your sporting this leisurely swaying gait (Gajendra-gamanātvam) is not to his liking, hurry up.

मध्याऽभिसारिकोदाहरणम्—

अभिजिगमिषोः सौधात्स्वीयात्सुधांशुनिभानने प्रियतममभूद्योत्कण्ठा ते गता क्व नु साधुना ।
अथ कथमियं लज्जार्द्रा त्वां बलात्समुपस्थिता कमलवदने केलीसद्मप्रवेशमहोत्सवे ॥ २०२ ॥

प्रौढाऽभिसारिकोदाहरणम्—

न खलु दूरमिदं पतिमन्दिरं सुतनु यासि कथं त्वरितक्रमम् ।
मनसिजेन कृतां हृदयव्यथां सखि निवेदयितुं दयितं किमु ॥ २०३ ॥

परकीयाऽभिसारिकोदाहरणम्—

सरोजाक्षि मनोजार्तिदूतीविरचितत्वरा ।
मनोरथं समारुह्य प्राप्ता * सङ्केतमन्दिरम् ॥ २०४ ॥

ज्योत्स्नाऽभिसारिकालक्षणम्–शुभ्रवेषं विधाय ज्योत्स्नायां याऽभिसरति सा ज्योत्स्नाभिसारिका । [1]अस्या उदाहरणम्—

चन्द्रातपे चन्दनचर्चिताङ्गी शुभ्राम्बरा मौक्तिकमण्डिता च ।
† [2]एनःप्रकाश्येष विधुस्स मा भूदितीव [3]सा शङ्कपयस्समाभूत् ॥ २०५ ॥

द्वितीयोदाहरणम्—

पाटीरं घनसारसान्द्रविशदं बाला विलिप्याङ्गके
बिभ्राणा मृदुशुभ्रकान्तिरुचिरं निःश्वासहार्यम्बरम् ।
मुक्तालङ्कृतराजि[4]राजिततनुश्चन्द्राननालिव्रजै-
र्ज्योत्स्नायामनुमेयमूर्तिरगमत्सख्या[5] प्रियस्यान्तिकम् ॥ २०६ ॥

तमोऽभिसारिकालक्षणम्—श्यामवेषं विधाय तमसि याऽभिसरति सा तमोऽभिसारिका । [6]अस्या उदाहरणम्—

विरचितमेचकवेषां[7] तमसि [8]वयस्यानुगच्छति श्यामाम् ।
अङ्गाङ्गरागमृगमदपरिमल[9]पूरप्रदर्शितेन पथा[10] ॥ २०७ ॥

दिवाऽभिसारिकालक्षणम्—दिने या अभिसरति सा दिवाभिसारिका । अस्या उदाहरणम्—

शृङ्गारिताखिलाङ्गी [11]निमन्त्रणव्याजत[12]स्सरोजमुखी ।
[13]अगमद्गोपितदयितं निपुणसखीमन्दिरं दिवा प्रमदा[14] ॥ २०८ ॥

गर्वाभिसारिकालक्षणम्—प्रियसङ्केतं गत्वा मया कार्यान्तरार्थमागतमिति मिषेण स्वप्रेमाच्छाद्य वार्तालापं या करोति सा गर्वाभिसारिका । [15]अस्या उदाहरणम्—

उपवनमतिरम्यं [16]मञ्जुगुञ्जत्पिकं यत्कुसुमितमतिदृश्यं[17] द्राग्वसन्तागमेन ।
पुरजनरमणीयेऽनङ्गयात्रोत्सवेऽस्मिन् मम [18]तु परमलाभो यद्भवानत्र दृष्टः ॥ २०९ ॥

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1. T. तस्याः 2 M या न प्रताश्येय विधिः T येन प्रकाश्येन विधुः 3 M. साशकस्ववयः 4. T. राज- 5. T. सख्यः 6 T. तमोऽभिसारिकोदा- 7 M वेषा 8 M वयस्या गच्छति श्यामा 9 M. पूरित 10. M. पदा 11. M. निमन्त्रिण 12. M. व्याजतत्- 13 T मद्गोपितनिजदयित 14 T. प्राप्ता 15 T missing. 16. T. gap here upto the end of the line 17 M -मिति दृश्यन् 18 T. gap again up to लक्षणम् in next line.

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* त्वमिति शेषः ।

† Enahprakāśyesa etc., third pāda, means 'Let not this moon show up my guilt'.

कामाभिसारिकालक्षणम्–मन्मथावेशेन प्रियं याभिसरति सा कामाभिसारिका। [1]तदुदाहरणम्–

किं मां वक्ता ननु गुरुजनः [2]कोऽप्यपश्यज्जनौघ
गाढध्वान्ता रजनिरभवन्नेति चिन्ता मृगाक्ष्याः।
कान्तैकान्तापहृतहृदयं स्त्रीजनं[3] सान्द्ररागं[4]
गाढोत्कण्ठाभिसरणपरं कापि शङ्का रुणद्धि ॥ २१० ॥

प्रेमवाक्याभिसारिकालक्षणम्—नायकनिकटं गत्वा प्रेमवाक्यानि या वदति सा प्रेमवाक्याभिसारिका। [5]अस्या उदाहरणम्—

प्रावृड्घने तमसि वर्षति हन्त मेघे कान्तारजित्यभिसृतासि कथं प्रिये माम्।
पूर्णेन्दुसुन्दर पुर[6]स्सततं भवांश्चे[7]त्क्वेद भयं क्व च मनः क्व नु दुःखवार्ता ॥ २११ ॥

सामान्याभिसारिकोदाहरणम्—

* [8]सुरमणितरुणेन्दुसुन्दरास्या सुललितवारविलासिनी हसन्ती।
अभिसरति नितान्तपुण्यवन्तं सुभगसखीपरिवारिता मृगाक्षी ॥ २१२ ॥

इत्यभिसारिकानिरूपणम् ॥ इति साधारणप्रकरणम्[9] ॥

अथ उत्तमादिभेदाः निरूप्यन्ते। एताः सर्वा अपि उत्तमामध्यमाधमाभेदैः त्रिधा। अत्र रसमञ्जरीकारः अहितकारिण्यपि प्रियतमे हितकारिण्युत्तमेत्याह। तदुपरि आमोदकाराः सापराधं प्रियं प्रति प्रकुपितायां खण्डितायां कदाप्यनपराधवल्लभायां स्वाधीनपतिकायां प्रियावमानं कुर्वत्यां कलहान्तरितायां चेदं लक्षणमव्याप्तं भवतीत्याशङ्क्य नायकापराधाधिक्ये अत्यन्तकोपाकरणं खण्डितायां हितकारिणीत्वं, प्रियं किंचिदवमत्य अत्यन्तानुतापः कलहान्तरितायां हितकारिणीत्वं पत्या सह कलहकरणमहितकारिणीत्वं संभोगार्थप्रयत्नश्च † हितकारिणीत्वमिति लिखितवन्तः §। अत्रोच्यते–कलहान्तरितायाः कोपावस्थायां खण्डितात्वमेव। पश्चात्तापावस्थायां कलहान्तरितात्वम्। तस्मादामोदकारोक्तमयुक्तम्। वयं तु युक्तियुक्तं वदामः।

उत्तमालक्षणम्—प्रियहितादधिकं[10] हितकारिणी उत्तमा। प्रियहितेन समं हितकारिणी मध्यमा। प्रियहितान्न्यूनहितकारिणी अधमा।

ननु शृङ्गारालम्बनरूपायां कथमुत्तमादिभेदा इति चेद्ब्रूमः। नायिकायाः प्रगल्भात्वदशा उत्तमात्वदशा। मध्यात्वदशा मध्यमात्वदशा। मुग्धात्वदशा अधमात्वदशा।

स्वीयायां कथमिति चेत् पत्यौ यावज्जीवं अनुरागं संस्थाप्याज्ञानुवर्तिनी या सोत्तमा। सैव पतिव्रता। नायकहितानुरागानुकूलं यथालोकं[11] त्वनुवर्तिनी मध्यमा। [12]चञ्चलमतिरधमा।

1 T कामाभिसा- then gap again From here lines are broken by gaps up to नितान्तपुण्यवन्त etc in verse 212 2. M. कोऽपि पास्येद्घनौघैः T -पि वश्येद्बुधौघै 3. M जना 4 M. राग 5 T प्रेमवाक्याभिसारिकोदा- 6 M तर 7 M. त्वेदं 8 M सुरतरसनेन्दु 9 M omits this additional colophon 10 T हिताधिक 11 T. लोकरीत्यानुवर्तिनी सा 12 T After चञ्चल a gap by haplography upto -हृदया सर्वत्रानुरागिणी अधमा below.

* Suramani ,=Kaustubha; means that the face is brilliant like the gem and charming like the full moon.

† This refers to Svādhīnapatikā

§ Āmoda, Adyar Ms pp 459-460 नन्वेतल्लक्षणस्य खण्डितायामीर्ष्याकोपेन, कलहान्तरितायामपि मानकारित्वेन हितकारित्वाभावात्, स्वाधीनपतिकादौ तत्प्रियस्याहितकारित्वाभावाच्चाव्याप्तिरिति चेन्न, खण्डिताया ईर्ष्यामार्दव कलहान्तरितायाः पश्चात्तापातिशयश्च हितकारित्वम्, स्वाधीनपतिकादेर्हितकारित्वमायत्तताविशेषः, तत्प्रियस्याहितकारित्वं च प्रणयकलहादिकमेवेति सर्वत्र लक्षणसङ्गतेः।

सखीषु कथमिति चेत् अत्यन्तहिताभिलाषिण्युत्तमा । मनोऽनुकूलानि वाक्यानि या वदति सा मध्यमा । यत्किञ्चिदुक्त्वा यत्किञ्चित्कारिणी अधमा ।

उत्तमालक्षणम्—प्रियहितादधिकहितकारिण्युत्तमा । [1]उत्तमासाधारणोदाहरणम्—

इति सर्वा वधूस्त्यक्त्वा प्रियस्त्वामुपसर्पति ।
प्रियस्य कल्पवल्ली त्वं वाञ्छितार्थप्रपूरणी ॥ २१३ ॥

स्वकीयोत्तमाया उदाहरणम्—

एकत्वमागता त्व पतिवाञ्छाकल्पलतयासि ।
[2]तदभिलषितकुसुमानां फलानि [3]ते तन्वि चरितानि ॥ २१४ ॥

मध्योत्तमोदाहरणम्—

पश्यन्ती स्मरललितोद्गतस्मिताभ्यां दृक्पाते सुमुखि मुहुर्ह्रिया हृताभ्याम् ।
[4]वक्त्रान्तस्सुभगसमुच्चलत्प्रभाभ्यां नेत्राभ्यां प्रियहृदयं वशीकरोषि ॥ २१५ ॥

प्रगल्भोत्तमोदाहरणम्—

[5]पत्यौ दृशोर्व्यवहिते क्षणमुत्सुकेयमुत्ताम्यति प्रियतमे गृहमागते तु ।
[6]रोमाञ्चति प्रमदवारितरङ्गिताक्षी प्रेम्णा प्रयाति सविधं परिरम्भते च ॥ २१६ ॥

परकीयोत्तमोदाहरणम्—

यदा यदा [7]सस्पृहमम्बुजाक्ष्या गवाक्षसान्निध्यमहं प्रयामि ।
तदा तदा दर्शनमाशु दत्त्वा ददाति ताम्बूलमियं च मालाम् ॥ २१७ ॥

सामान्योत्तमोदाहरणम्—

यदा यदाहमिच्छामि तदागच्छति सुन्दरी ।
[8]अलुब्धा सेवते नित्यं [9]स्वीयेव मदिरेक्षणा ॥ ११८ ॥

अथ मध्यमालक्षणम्—प्रियहितेन समं हितकारिणी मध्यमा । [10]तस्या उदाहरणम्—

प्रियप्रेमेक्षणात्प्रेम या करोति [11]न सोत्तमा ।
निरपेक्षं [12]वरस्त्रीभिः प्रियप्रेम वितन्यते[13] ॥ २१९ ॥

अधमालक्षणम्—प्रियहितान्न्यूनहितकारिणी अधमा ।

एतां हि सेवमाने सस्पृहमाज्ञाकरे कान्ते ।
कृच्छ्रात्सस्मितवीक्षां करोति सौन्दर्यमदमत्ता[14] ॥ २२० ॥

इत्युत्तमादयः ॥

अथ नायिकासहायसख्यादि[15]निरूपणम् । सख्या [16]दूत्यकृत्यसमये [17]दूतीत्वेऽपि सखीकृत्येन [18]दूत्या भिन्नत्वात्तस्या लक्षणोदाहरणानि लिखामः । इयं सखी दूत्यकृत्येन दूती भवतीति दूतीप्रकरणे लेखनीयम् । अत्र रसमञ्जरीकारः-विश्वासविश्रामकारिणी पार्श्वचारिणी सखीति सखीलक्षणमाह । अस्यार्थः-

1. M. तद्यथा 2 M तदभिलषति 3 M. तन्वते 4. M. वत्सान्तः 5. M. पत्योः 6. M. रोमोचित 7. M. मत्स्पृह 8. M. gap 9. M स्वयमेव 10 T. मध्यमोदा- 11. M. च 12. T. पर- 13. M वितन्वते T. वितन्वति 14. M. -ताम् 15 M. no आदि 16. M. दूरी- 17 M. T दूति- 18. M. दूत्या न भिन्नत्वात्

विश्वासनीयात्वे सति पार्श्वचारिणीति । इदमेवास्माभिरङ्गीकृतम् । रसमञ्जरीकारामोदकारौ * सखीकृत्यं मण्डनोपालम्भशिक्षापरिहासप्रशंसाविनोदमानापनोदमानोपदेशाशय[1]प्रश्नविरहाश्वासवनजलडोलाकेलिपाञ्चाल[2]-कन्दुकभ्रमणनिमीलनद्यूतमधुपानकेलय इत्युक्तवन्तौ । वय वञ्चनहल्लीसकपुष्पापचयवसन्तकेलय इत्यधिकाः सखीचेष्टा लिखामः ।

एतासां लक्षणोदाहरणानि । सखीलक्षणम्—विश्वासनीयात्वे सति पार्श्वचारिणी सखी । तस्या[3] उदाहरणम्—

दुर्लभतमसुखधात्री सौहृदपात्री कृतैकमत्यासि[4] ।
अयि सुमुखि दुःखहर्त्री त्वं सुखकर्त्री ममासि सदा ॥ २२१ ॥

अथ[5] चेष्टोदाहरणानि । मण्डलनलक्षणम्--मण्डनमलङ्करणम् । [6]तद्यथा—

शृङ्गारितासि यद्यपि चन्द्रमुखि त्वं निजाङ्गकैरेव ।
शृङ्गारयामि तदपि ज्ञात्वा नातोऽस्ति मयि दोषः ॥ २२२ ॥

[7]उपालम्भो द्विधा--नायिकोपालम्भो नायकोपालम्भश्च । नायिकोपालम्भस्योदाहरणम्--

[8]जाने न किं त्वयोक्तं तव दयितो दुर्मनायमान इव ।
निर्गच्छन्ननु दृष्टस्त[9]स्त्वदुपर्येव रुष्टास्मि ॥ २२३ ॥

नायकोपालम्भस्योदाहरणम्--

सम्पूर्णशारदशशाङ्कमुखीं मृगाक्षीं यां द्रष्टुमेव पद्योर्निपतन्ममासीः[10] ।
[11]सैवाधुना त्वयि निबद्धदृढानुरागा[12] [13]प्रम्लायति त्वमथ[14] न स्मरसीति युक्तम् ॥ २२४ ॥

शिक्षाप्युभयगतत्वेन द्विधा । नायिकाशिक्षोदाहरणम्—

[15]शक्नोत्यलिं[16] सुमुखि कोमलमालतीव किं केतकी निबिडकण्टकिनी निरोद्धुम् ।
प्रेयान् यथा मृदुतया भवति स्ववश्यो मृद्वङ्गि विद्धि बहुतीक्ष्णतया तथा किम् ॥ २२५ ॥

नायकशिक्षोदाहरणम्--

यदसि रसिकेन्द्रस्त्वं तत्त्वं मदुक्तमिदं शृणु
स्मरसमरुचे तन्[17]मौदास्यं विधेहि तया समम् ।
कुसुममृदुलं सान्द्रामोदं मनः सुदृशो विशन्[18]
भ्रमरसदृशोऽभीष्ट लब्ध्वा रसं मुदमुद्वह ॥ २२६ ॥

परिहासः सखीनायिकानायककृतत्वेन त्रिधा । अत्र सखीपरिहास एव निरूपणीयः, प्रकरणवशान्नायिकानायकपरिहासावपि[19] निरूप्येते । सखीपरिहासोदाहरणम्—

1 T आशय missing 2 T -लिका 3. T सख्युः 4 M मत्कोसि T. मत्काशी 5 T. no अथ 6 T मण्डनोदाहरणम् 7 M उपालभलक्षण । तद्द्विधा 8 M Three lines here not in proper sequence 9 M. omits तत 10 M -सि 11 T सेह 12 T -त् 13 M. प्रेम्णा यदि T. पुंलायति 14. T corrupt 15 T gap from here upto यदसि next verse 16 M आली 17. T. -न्नौ- 18. T दिशन् 19 M परिहास एव

* The Rasamañjarī gives Mandana, Upālambha, Śikṣā and Parihāsa, the rest are added by the Āmoda See Āmoda, Adyar Ms. p 472 प्रभृतिशब्देन प्रशसाविनोदमानापनोदमानोपदेशाशय-प्रश्नविरहाश्वासनजलडोलापाञ्चालीकन्दुकभ्रमणनिमीलनद्यूतमधुपानकेलयश्च विवक्षिताः ।

कान्ते कपोलमुकुरे[1] श्रुतिपद्मरागसङ्क्रान्तिरुल्लसति तन्मुकुरं प्रपश्य ।
श्रुत्वा सखीगिरमिमां सुमुखी विहस्य ताम्बूलरागमवलोक्य करेण मार्ष्टि ॥ २२७ ॥

नायकपरिहासो नायिकां प्रति—
प्रेयान् ममाधरदले क्षतमित्यवादीत्कि भेषजं निजसखीमिति पृच्छ भद्रे ।
श्रुत्वाननं नमयति स्म [2]वधूस्सहासं रस्या रदच्छदसुधेत्यवदद्वयस्या ॥ २२८ ॥

नायिकापरिहासो नायकं प्रति—
[3]द्यूते दास्यपणे द्राग्जित्वावोचद्वधूः प्रियं[4] स्मित्वा ।
अथ कथमित्यवदत्तां प्रियेऽहमजितोऽपि ते दासः ॥ २२९ ॥

प्रशंसा स्तोत्रम् ।
विपक्षवरवर्णिनीमुखसरोजशोभाहरी प्रियेक्षणचकोरयोरतितरां सुधापारणा ।
सखीदृगसितोत्पलव्रजविकसिनी कौमुदी स्फुरन्मुखसुधानिधेर्जयति ते स्मितश्रीरियम् ॥ २३० ॥

विनोदः स्फुट. । [5]उदाहरणम्—
स्मित्वा[6] किमपि वदन्तीं मुहुरम्भोजेन ताडयति ।
आलिङ्गति परिचुम्बति सखीं प्रिये [7]पश्यति प्रमदा ॥ २३१ ॥

मानापनोद उभयगतत्वेन द्विधा । नायिकामानापनोदोदाहरणम्—
विनाप्येवं वीटीं[8] स्फुरदरुणिमा तेऽधरतले
रुचिश्चक्षुर्युग्मेऽ[9]ञ्जनमपि विना श्यामलतमा ।
तनोषि त्वं रूक्षं तदपि हसतीवाननमिदं
प्रिये मानः कान्ते कथय कथमाविर्भवतु[10] ते ॥ २३२ ॥

नायकमानापनोदोदाहरणम्—
त्वच्छून्यशुभ्रतल्पे[11] चन्द्रिकया ताप्यते तन्वी ।
त्यज मानं भज कान्तां [12]पश्यैतस्या नितान्तदुःखदशाम् ॥ २३३ ॥

मानोपदेशोदाहरणम्—
[13]यद्येष चञ्चलमनास्तत्कुरु मानं त्वमेतेन ।
येन मनश्चञ्चलतां त्यजेदसौ त्वां[14] भजेदलं प्रेम्णा ॥ २३४ ॥

[15]आशायप्रश्नोदाहरणम्—
[16]कश्चित्रैः समशोषयद्बहुतरक्लेशैस्तपोभिर्वपुः
कः शातोदरि पूर्वजन्मनि [17]तनुं मध्येहिमं त्यक्तवान् ।
क्षीणा यस्य कृते तवाङ्गलतिका सम्पाकसंशोभिनः[18] *
ताम्बूलस्य [19]धृत.[20]सुधांशुवदने [21]गण्डेन ते पाण्डिमा ॥ २३५ ॥

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1. T -फलके 2. M वधूसहासरस्या 3 M. दूतिवास्य 4 M वधूरियं 5 M missing. 6. M स्मिता 7. M प्रपश्यति 8 M वीटी T वीटि 9 M corrupt 10 M -ति 11 M. -तत्वे 12 M पश्येः तस्याः T पश्येतस्याः 13 M यद् 14. M ता 15. T अथ प्रश्नो. 16. M कश्चि प्रेयः 17. M तनू- 18 T -सशोभनः 19 M द्दतः 20 M सुधा सुवदने 21 T corrupt

* This refers to the whitish ripe betel-leaf (pucca) popular in the Deccan and the North.

[1]विरहाश्वासोदाहरणम्—

प्रासादतुङ्गशिखरे परिपूर्णचन्द्रज्योत्स्नासमुज्ज्वलतरे सितपुष्पतल्पे ।
पत्या समं विहरसीति सखी जगाद स्वप्नप्रियश्च समुपागत एव सद्यः ॥ २३६ ॥

वनविहारोदाहरणम्—

फुल्लन्ति कमलवदने केसरकङ्केलिकुरबकास्तरवः[2] ।
त्वन्मुखमधुपद[3]कुचयुगयोगा[4]त्तेनालि चल विपिनम् * ॥ २३७ ॥

जलक्रीडादाहरणम्—

कमलमुखी[5] कमलाक्षी[6] प्राप्या[7] स्प्रष्टुं कथं[8] नु सखि सरसि[9] ।
अत्र निमज्जति निभृतं गत्वा कमलेषु [10]निस्सरति † ॥ २३८ ॥

डोलाकेल्युदाहरणम्—

प्रचलितमणिताटङ्का तरलितहारा विलोलधम्मिल्ला ।
पुरुषायितमभ्यस्यति किं डोलाचञ्चलाङ्गीयम् ॥ २३९ ॥

पाञ्चालकेल्युदाहरणम्—

[11]मण्डयति मिथुनमेषा सखीभिरथ परिणयोत्सवं कुरुते ।
संयोजयति [12]च तुष्यति बाला पाञ्चालिकाकेलौ[13] ॥ २४० ॥

कन्दुककेल्युदाहरणम्—

सुखितोऽस्मि चलालकहारलतां करकङ्कणनिक्कणचारुकराम् ।
अवलोक्य [14]वधूं विधुबिम्बमुखीं निपुणामिह कन्दुककेलिविधौ ॥ २४१ ॥

भ्रमणकेलिलक्षणम्—चरणौ चरणाभ्यां सयोज्य कराभ्यां करौ धृत्वा निरन्तरमुभे भ्रमतो यत्र सा भ्रमणकेलिः । [15]भ्रमणकेल्युदाहरणम्—

दक्षिणवामकराभ्यां दक्षिणवामकरौ समायोज्य ।
पद्भ्यां [16]पद्युगमेवं [17]वरस्त्रियौ सुन्दरं भ्रमतः ॥ २४२ ॥

नयननिमीलनकेल्युदाहरणम्[18]—

नयननिमीलनकेलौ स्वं गोपयितु प्रयात्यभीष्टगृहम् ।
मृगयितुमपि मृगनयना निलीयमानं सखीनिवहम् ॥ २४३ ॥

1 T विश्वासो- 2 T corrupt 3 M -वत् 4 M -योगास्ते- 5 M. -खि 6 M -क्षि 7. M. प्रास्य 8 M सुसखीरसि 9 T सरसी 10 M निस्फुरति 11 M. मदयति 12. M चतुरष्यति 13 M केलिम् T. केला 14 M वधूबिम्ब- 15 M तद्यथा 16 T dropped. 17 T परस्परस्त्रियौ 18. M missing

* The friend asks the Nāyikā to start for the forest so that by the spit of drink from her mouth the Kesara (Vakula), by the kick of her feet (Pad) the Kankeli (Aśoka), and by the embrace of her bosom, the Kuravaka may bloom forth.

† The idea is that in the bathing-sport in the lake, it is difficult to catch that lady with lotus face and lotus eyes, diving quickly, she would appear admidst the lotuses and remain undetectable.

द्यूतकेल्युदाहरणम्—

धारयसि चुम्बनं मे द्यूतविधावद्य निर्जिता[1]सि त्वम् ।
तत्प्राप्यते मयैव प्रयच्छ तन्वाङ्गि[2] निजभर्त्रे[3] ॥ २४४ ॥

मधुपानकेल्युदाहरणम्—

अत्रानेतुमशक्या तवापराधेन कोपितस्वान्ता ।
सुभग मया नीतेयं मदिराक्षी मधुमदोन्मत्ता ॥ २४५ ॥

वञ्चनकेल्युदाहरणम्—

गृहाणेति सखीमुक्त्वा स्वास्ये निक्षिप्य वीटिकाम् ।
दर्शयन्ती स्वयाङ्गुल्या गगनं विहसत्यसौ ॥ २४६ ॥

हल्लीसककेल्युदाहरणम्—

अन्योन्याहतमणिमयदण्डाः क्रीडन्ति मण्डलिताः ।
इह हल्लीसककेळौ विहसद्वक्त्रेन्दुमण्डलास्सुदृशः ॥ २४७ ॥

पुष्पापचयोदाहरणम्—

पुष्पापचयव्याजा[4]न्नीताद्य निकुञ्जवनमध्यम् ।
सख्या विहसन्मुख्या प्रियस्य पाणौ समर्पिता सुतनुः ॥ २४८ ॥

वसन्तकेल्युदाहरणम्—

सुललितवनिता वसन्तकेलावभिलषितेन मनोरमा प्रियेण ।
वरतनुरचिरादयोजि सख्या घनपटवासकृतान्धकारमध्ये ॥ २४९ ॥

इति सखीनिरूपणम् ॥

अथ दूतीनिरूपणम् । दूतीव्यापारपारङ्गमा दूती । सा अष्टधा[5]—

दूती दासी सखी कारुर्धात्रेयी प्रातिवेशिनी । लिङ्गिनी शिल्पिनी स्वा चेत्येता अष्टौ प्रकीर्तिताः ॥
[6]यत्नसेविका[7] दासी । पूर्वोक्ता सखी । क्रियां कुर्वती कारुः । धात्र्याः पुत्री धात्रेयी । सन्निहित[8]-गृहवासिनी प्रातिवेशिनी । वेषधारिणी लिङ्गिनी । चित्रकारिणी[9] आनीतचित्रा वा शिल्पिनी । स्वयमेव सङ्घटनकारिणी स्वा । अत्रामोदकाराः—योगिनी प्रव्रजिता, अज्ञातमन्मथविकारा बाला, बन्धुत्वे सति सम्बन्धिनी, शकुनज्ञापिका विप्रश्निका, गाननटनपाटववती नटी चेत्येता अपि [10]दूत्य इति लिखितवन्तः * ।

1. M -नित्यम् 2 M -ङ्गी- 3 M -भर्त्रे 4. T corrupt. 5 T -विधा 6. T. यत्र 7. M. -ता 8 M सहित 9 M T additional चित्रकरी and चित्ररि 10 T दूत्यवन्तः

* See Āmoda, Adyar Ms, pp 494-5 * * * नटी नृत्यगानकुशला * * * लिङ्गिनी प्रव्रजिता * * * बाला स(अस)जातमन्मथविकारा । सबन्धिनी भ......मातुलकुल...दिः । विप्रश्निका शुभाशुभवादिनी * * । The Śr mañjarī is not only not quoting the exact words of the Āmodakāra, but is also not mentioning his position exactly On Dūtīs, the Āmoda quotes two Anustubh verses ascribing them to the Sāhityadarpana, but which are not found in that work (see S D. III. 128-9), these verses enumerate 13 kinds of Dūtīs, it is these 13 kinds that the Āmoda explains, from which some are referred to by the author of the Śr mañjarī as other Dūtī-varieties added by the Āmodakāra, the Viśvastā (widow) in the Āmoda is left out in the Śr mañ

वयं त्वेषां भेदानामुपरि विक्रेत्री शङ्कितेति भेद[1]द्वयमधिकं[2] लिखामः । वस्तुविक्रयकारिणी विक्रेत्री । विक्रेत्र्यां बहवो भेदा भवितुमर्हन्ति । तथापि काचविक्रेत्री पटवासविक्रेत्री मणिविक्रेत्री प्रसूनविक्रेत्रीति चत्वारो भेदा रमणीयत्वादस्माभिः कल्पिताः । [3]नायिकोक्तपरुषवाक्यानि श्रुत्वा नायको दुर्मना भविष्यतीति [4]भिया सरसदूत्य[5]व्यापार करोति सा शङ्किता । प्रव्राजिता विप्रश्निका वेषधारिण्यौ चेल्लिङ्गिनीभेदाः । एवमस्मत्कल्पितविक्रेत्रीभेदा अपि वेषधारिणीत्वे लिङ्गिनीभेदा एव । वेषधारिणीत्वा[6]भावे प्रत्येकं[7] भेदा । अत्र सङ्घटनविरहानुराग[8]निवेदनप्रोत्साहननायकान्य[9]सभोगकथनसन्देशहारिताचित्तज्ञताश्चेति[10] दूत्यव्यपाराः । अत्र दूत्या दूतीभेदानां दूत्यव्यापाराणां च लक्षणोदाहरणानि लिखामः ।

दूतीलक्षणम्—दूत्यव्यापारपारगमा दूती । दूतीसाधारणोदाहरणम्[11]—

सुभगपुरुषमनु शतधा युवतिमनो द्रावयाम्येव ।
मय्यधुना पर्याप्त दूत्यव्यापारनैपुण्यम् ॥ २५० ॥

दासी यथा—

संवाहन[12]समये द्राग्दत्वा [13]करजं चरणकमले ।
जागरयित्वावादीत्स्वामिनि स किलागतो द्वारम् ॥ २५१ ॥

सखी यथा—

सखि तव जन्मसहस्रेष्वप्यानृण्यं न यास्यामि ।
मत्प्राणरक्षिकाभूः सयोज्य प्राणनाथेन ॥ २५२ ॥

कारुर्यथा—

[14]प्रेयोऽङ्गुलीयकं द्राङ्मणिखचितस्वर्णभूषणैस्साकम्[15] ।
सस्मितमदाद्युवत्यै प्रबोध्य सा स्वर्णकार[16]वधूः ॥ २५३ ॥

धात्रेयी यथा—

आबाल्यं स्तनदानाद् धात्र्या संजीविता सुतनुः ।
अथ [17]युवतीभिर्युवभिः [18]धात्रेय्याजीव्यतेऽनुदिनम् ॥ २५४ ॥

प्रातिवेशिनी यथा—

इयमेव बन्धुता[19]मनु [20]हितकृत्प्रातिवेशिनी धन्या ।
स्वयमेव स्वगृहे मां प्रियेण या योजितामकरोत् ॥ २५५ ॥

लिङ्गिनी यथा—

युवतिसविधमागत्य स्त्री काचिद्योगिनीवेषा ।
हृदयश्रवणहरं द्रागवर्णयत्कान्तसन्देशम् ॥ २५६ ॥

शिल्पिनी यथा—

हृदयनयनसुखमाशु प्रियस्य चित्रं प्रदर्श्य चन्द्रमुखी[21] ।
शिल्पिन्यम्बुजनेत्रामकरोदात्माश्रयीभूताम्[22] ॥ २५७ ॥

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1 T त्रयम 2 M. omits अधिक 3 M नायको- 4 M धिया 5. M रत्या 6. M. -धारित्व 7. T -क- 8 M. निर्वे- 9 T -न्या 10 M T -ता चेति 11. M. तद्यथा 12. M -मये 13 M चरज 14. M प्रिया- T प्रेया- 15. M. -अस्माकम् T. स्वाकम् 16. M. कारुर 17. T युवातिर्यादसौ 18 M. धात्रेयी जी- 19 M -ता मम 20 M दुहितृकृत 21. T. -खीम् 22. M. द्रवीभूतम्

स्वा यथा—

पथिक ग्रीष्मतरणि[1]करनिकरपरिम्लानमुखचन्द्र ।
[2]दास्याम्येहि जलं ते सेवस्वान्तर्घनाढकी[3]छायम्[4] * ॥ २५८ ॥

योगिनी प्रव्रजिता यथा—

आम्रोद्याने मृदुलमुकुले म्लानवक्त्रारविन्दो दृष्टः [5]पृष्टः कथमपि[6] मया स्पष्टमाचष्ट कश्चित् ।
एतद्वातायनगतरुणी[7]स्मेरदृग्बाणविद्धस्त्यक्ष्याम्येतां तनुमिति रहो योगिनी काचिदूचे ॥२५९॥

अज्ञातमन्मथविकारा बाला यथा—

आरक्तललितपत्र लिखितं [8]दत्त्वाङ्गबालिकाहस्ते ।
कश्चित्प्राह प्रापय निभृतं स्वामग्रजामेतत् ॥ २६० ॥

विप्रश्निका यथा—

विप्रश्निकावदत्तां[9] कमलमुखीं[10]वद समीहितं किं ते ।
एकान्तेऽत्र भविष्यति गुरुप्रसादात् [11]परीप्सितं सद्य· ॥ २६१ ॥

नटी यथा—

आगत्य युवतिनिकटं निपुणनटी[12] नर्तनोपदेशमिषात् ।
उक्त्वा प्रियसन्देश मिथुनमतो योजयामास ॥ २६२ ॥

विक्रेत्रीसाधारणोदाहरणम्—

गत्वा द्वयोः समीपं क्रीणीष्वैतानि वस्तूनि ।
इति मिषतो विक्रेत्री मिथुनमतो योजयामास ॥ २६३ ॥

काचविक्रेत्री यथा—

परिधेहि काचवलया[13]न्युक्त्वेत्थं काचविक्रेत्री ।
आगत्य युवतिसविधं यूनस्सन्देशमाचख्यौ ॥ २६४ ॥

पटवासविक्रेत्री यथा—

प्रियनामाङ्कितपत्रावेष्टितपटवासपेट[14]मानीय ।
ग्राह्योऽयं पटवासोऽवददिति[15] पटवासविक्रेत्री ॥ २६५ ॥

मणिविक्रेत्री यथा—

नायकमणिं गृहाणेत्युक्त्वा मणिवृन्दविक्रेत्री ।
नायकवक्षस्स्थलगतनायकमणिमाश्वदात् तस्यै ॥ २६६ ॥

प्रसूनविक्रेत्री यथा—

[16]अत्यन्त सुरभीणि ग्राह्याण्येतानि कुसुमानि ।
अधिकुसुमकन्दुकमदात्प्रियपत्रं कुसुमविक्रेत्री ॥ २६७ ॥

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1 M -णे T -णी 2 M corrupt 3 M T -ढके 4 T -छाया 5 M. स्पृष्टः T. पुष्टः 6 M कथमसि T कथयसि 7 M तरुणे 8. M तत्त्वाङ्गी T तद्वाङ्ग 9 T यथार्त्तां 10 M. -खी 11 T ईप्सित 12 M नटेः T सखी- 13 T वलया 14 M पेटि T no पेट 15 T haplography. 16 M इत्युक्त्वा T अत्यन्त

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* Ādhakī is a pulse-crop (Tuvarī) and the shade of its thick growth is suggestively mentioned to the youth

शङ्कितालक्षणम्–नायकोक्तपरुषवाक्यानि श्रुत्वा नायको दुर्मना भविष्यति इति सरस-दूत्यव्यापारं या[1] करोति सा शङ्किता। शङ्कितोदाहरणम्[2]–

कलहो भृशमभविष्यत्त्वदुक्तमेवावावदिष्यं चेत्।
मधुरवचोनिर्माणैः पतिस्तवार्यं समानीतः[3] ॥ २६८ ॥

अथ दूत्यव्यापारलक्षणोदाहरणानि। सङ्घटनलक्षणम्—नायिकानायकसङ्गमकरणं सङ्घटनम्। तद्यथा[4]—

कृष्णचतुर्दश्यामिह परमेश्वरदर्शनं समुचितं ते।
[5]इत्युक्त्वा तां नीत्वा प्रियेण कुत्राप्ययोजयद्दूती ॥ २६९ ॥

विरहवेदन[6]मुभयगतत्वेन द्विविधम्[7] - [8]नायिकाविरहवेदनं नायकविरहवेदनं च। नायिका-विरहवेदनं[9] नायकं प्रति[10]—

अभवच्चन्द्रमुखी सा तप्तसुवर्णारुणावयवा।
तव विरहेण तु जाता केतकगर्भद्युतिस्तन्वी ॥ २७० ॥

नायकविरहवेदन नायिकां प्रति—

सन्तापबाडबशिखाव्रजशोष्यमाणा [11]त्वज्जीवना मकरलाञ्छनभीति[12]धात्री।
तस्यानुमीयत उदश्रुपयस्तरङ्गैश्चन्द्रोदये विरहवारिधिवृद्धि[13]रन्तः ॥ २७१ ॥

अनुरागनिवेदन[14]मपि द्विधा। नायिकानुरागनिवेदनं नायकं प्रति[15]—

श्रवणामृतमिदमेकं तव वार्ताश्रवणमेतस्याः[16]।
[17]ईक्षण[18]मथेक्षणोत्सव इत्थं त्वदुपाश्रया सुतनुः ॥ २७२ ॥

नायकानुरागनिवेदनं नायिकां प्रति—

तव नामकीर्तनं तव गुणप्रशंसा सदा तव स्मरणम्।
आत्मानं दर्शय सखि निवससि[19] यद्देवतेव तन्मनसि ॥ २७३ ॥

प्रशंसा यथा—

अयि रतिमन्मथयोरिव [20]जगद्दृगास्वाद्यसुषुमयोः सुमुखि।
अभिनवयूनोर्युवयोरन्योन्यं प्रेमयोग्यता जयति ॥ २७४ ॥

प्रोत्साहनमप्युभयगतत्वेन द्विधा। नायिकां प्रति प्रोत्साहनम्—

कोऽपि जनो न [21]ज्ञास्यति का [22]भीतिस्तेऽस्म्यहं सहायश्चेत्।
अधि[23]वनमभिनवयूना कुरु सद्यस्सङ्गमं सुतनु ॥ २७५ ॥

नायकं प्रति प्रोत्साहनम्—

त्वं तस्यामनु[24]रज्यसि सा त्वयाख्यातमीक्षणैर्युवयोः।
उपवनपुष्पापचये कुरुष्व पुष्पेषुपूजनं कुञ्जे ॥ २७६ ॥

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1 M. dropped 2 M तद्यथा 3 M नीतः T. आनीतः 4 T सङ्घटनोदाहरणम् 5 M. यत्कान्ता 6. M T वेदना 7 M द्विविधा T द्विधा 8 T whole sentence missing. 9 T -ना 10 T. तस्योदाहरणं extra. 11. M T तज्जी- 12 T भीता 13 M -वन्तः 14. M. -म। तद्द्विधा 15. M. तद्यथा extra. 16. T -स्य 17. M. रक्षण 18 T अवेक्षणो- 19 -नीय...पि 20. M जगद्दगा- T. जगा- corrupt further. 21. 22. T corrupt 23 M. -नव- 24 M. रञ्जसि T रज्य

नायकान्यसंभोगकथनम्—

वेणीप्रसूनविनिवेशविधिं विधत्ते लाक्षारसेन चरणाम्बुजरञ्जनं च ।
कस्याश्चिदम्बुजदृशो मुदितः प्रियस्ते कान्तावमाननतरुं फलितं प्रपश्य ॥ २७७ ॥

सन्देशहारिताप्युभयगतत्वेन द्विधा—नायिकासन्देशो नायकं प्रति[1]—

ग्रामान्तरं [2]मम गतः पतिरद्य कान्त[3] श्वश्रूरशक्ततनुरित्यहमेव सायम् ।
आयामि दीपविषये भृशमूर्ध्वहर्म्ये काप्याह वाचकमिदं तरुणं तरुण्या ॥ २७८ ॥

नायकसन्देशो नायिकां प्रति—

सायं मया [4]विविक्ते शिरीषसुरभौ सरस्तटे स्थेयम् ।
अभिनवयूनो वाचकमवोचदिति सुन्दरीं[5] दूती ॥ २७९ ॥

[6]चित्तज्ञतोदाहरणम्—

हस्तन्यस्तकपोलां[7] बालामचला[8]निमेषदृशम् ।
दूत्य[9]वदद्वद कस्ते स्पृहणीयो योजयामि [10]तेन समम् ॥ २८० ॥

इति दूतीनिरूपणम् ॥

अथ नायकनिरूपणम् । नायकलक्षणम्—शृङ्गारालम्बनविभावः पुरुषो नायकः । नायकोदाहरणम्[11]—

अकबरमतिसुन्दरतनुमिन्दुमुखी नायकेन्दुमालोक्य ।
भवति न का परतरुणी[12] स्मरपरवशमानसा सद्यः ॥ २८१ ॥

स[13] नायकस्त्रिधा—पतिरुपपतिर्वैशिकश्चेति । पत्युर्लक्षणम्—परिणेता पतिः । एषोऽनुकूलदक्षिणधृष्टशठमानिचतुरभेदैः षोढा[14] प्रोक्तः[15] । एकस्यामनुरक्तोऽनुकूल । अनेकासु समो दक्षिणः । अयमेव बहुनायिकः[16] प्रकटापराधः[17] सन्नपि नायिकया निवारितोऽपि पुनः पुन.[18] स्नेहानुवर्ती धृष्ट । गुप्तापराधः सन्नज्ञानीवागच्छन् [19]शठः । स्वयमेवापराधं कृत्वा नायिका[20]कोपेन कुपितो मानी । केनचित्प्रकारेण नायिकां प्रति स्वरत्यभिलाष यः सूचयति स चतुरः । प्राचीना मानिचतुरयोः शठ एवान्तर्भावं चक्रुः । तन्न युक्तम् । तल्लक्षणाभ्यां [21]तद्व्यतिरेकस्य स्फुटत्वात् । तस्मात्षोढा । एवमेवोपपतिवैशिकौ । पत्युः श्रेष्ठत्वादादौ निरूपणम् । एषां लक्षणोदाहरणानि ।

पतिलक्षणम्— [22]स्वपरिणेता पतिः । [23]पत्युदाहरणम्—

परिणयसमये मुग्धं मुग्धावरयोर्विलोक्य शृङ्गारम् ।
सद्यः सकलसखीनां नयनान्यतिशैत्यमायान्ति ॥ २८२ ॥

अनुकूललक्षणम्—एकस्यामनुरक्तोऽनुकूलः । [24]अनुकूलोदाहरणम्—

अनिशमय[25]मिहास्ते त्वन्मयीभूतचेताः क्व युवतिरितरेति ज्ञानम[26]स्यास्तु कान्ते ।
तव पतिरिति नापि स्वप्नगां वीक्षतेऽन्यां कमलमुखि समस्तस्त्रीषु धन्या त्वमेव ॥ २८३ ॥

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1 M यथा extra. 2 T स तु 3 M कान्तः 4 T प्रवि- 5 M -री 6 M corrupt 7. T -ला 8 M -ल- 9 M corrupt 10 M ते 11 M तद्यथा 12. M -णे 13. M missing 14. M missing 15. T missing 16 M T -नायकः 17. M -अनुरागः 18 T. only one पुनः 19. M. dropped 20 M कोपिन 21 T omits तद् , 22 T omits स्व- 23 24 M. तद्यथा 25. T corrupt 26 M -न्या-

दक्षिणलक्षणम्—अनेकासु समो दक्षिणः । [1]दक्षिणोदाहरणम्—

अकबरो जयतीति कलानिधि सुवदना[2]स्विह यस्समसम्मुखः ।
स नयनानि सदा परयोषितां कुवलयानि विकासयितुं क्षमः ॥ २८४ ॥

धृष्टलक्षणम्—व्यक्तापराधो नायिकानिवारितोऽपि पुनः पुन [3]स्नेहानुवर्ती धृष्टः । अस्मिन् धूर्तभेदोऽ[4]स्माभि· कल्पित· । धृष्टोदाहरणम्—

[5]परुषवचनान्युच्यन्ते चेत्समुद्दिहसत्यसौ [6]सरसिजहतो ब्रूते कान्ते कृपा [7]महती मयि ।
बहिरपि कृतो गेहद्वारि स्थितः [8]प्रकटानयः परिजनगते सेवाकार्ये शनैरुपसर्पति ॥ २८५ ॥

धूर्तलक्षणम्—सापराध· सन् नायिकाकोपात्प्रथमं कोपकारी धूर्तः । [9]धूर्तोदाहरणम्—

परवनिताकुचकङ्कुमरञ्जितवक्षा· स्वयं समागत्य ।
वाचालत्व कुरुते [10]सख्यो जिह्वेमि किं वच्मि ॥ २८६ ॥

शठलक्षणम्—सापराधोऽपि निरपराधवद्वर्तमानः शठ· । [11]स द्विधा—प्रच्छन्नः प्रकाशश्चेति । [12]शठसाधारणोदाहरणम्—

निखिलनगरकुलटानां [13]गृहेषु नित्य [14]परिभ्रमसि ।
मद्गेहमागतस्त्व प्रथयसि विनयेन साधुत्वम् ॥ २८७ ॥

प्रच्छन्नशठलक्षणम्—नायिकामात्रज्ञातापराधः [15]शठः प्रच्छन्नशठः । [16]प्रच्छन्नशठोदाहरणम्—

[17]पुलकितवपुरपरस्त्रीमञ्जुलमञ्जीरशिञ्जितं श्रुत्वा ।
आश्लिष्यन्नेव ....मिति ॥ २८८ ॥

प्रकाशशठनायकलक्षणम्—नायिकाकोपं ज्ञात्वा बहिर्निर्गत्य यः कोपोपशमने [18]सत्यागत्यात्मानं दर्शयति स प्रकाशशठ· । [19]प्रकाशशठोदाहरणम्—

[20]लब्ध्वा मां कुपितामिह (झटिति ? [21]) शठोऽयं बहिर्याति[22] ।
एति च [23]कोपोपशमे सविधं प्रेयान् करोमि किं सख्यः ॥ २८९ ॥

मानिलक्षणम्—[24]स्वयमेव कुपितो मानी । [25]मान्युदाहरणम्—

दृष्ट्वाञ्जलिर्निबद्धः कान्तकपोले नवेन्दुकलाम् ।
एतावत्यपराधे मानधनो मां न [26]संलपति ॥ २९० ॥

चतुरलक्षणम्–वाक्क्रियाभ्यां सुरतेच्छाप्रकाशकश्चतुरः । वाक्चतुरोदाहरणम्—

[27]धन्यं लोचनयुगलं यदद्य पूर्णेन्दुदर्शन जातम् ।
कथमिह लोचनपेया[28] मधुरेयं या सुधाधरे सुश्रीः * ॥ २९१ ॥

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1. M तद्यथा 2 M स्वेहाय 3 M स्नेहवर्ती 4. T कश्चिद् extra 5 M पुरुष 6. M corrupt. 7. M महति मयि T. महती मयी 8 M प्रकटयः 9 M तद्यथा 10 M. सख्या जिह्वेति 11 T शठ 12. M शठोदा- 13 T गे- 14 M gap up to end of प्रथयसि 15 T drops शठः 16 M तद्यथा 17 T gap here upto Mānilaksana 18 M वसत्या- 19 M. तद्यथा, 20 M लब्धा 21. M T मुदिति 22 M -तु 23 M कोपशमे 24 T gap upto this 25 M तद्यथा 26 T सपति 27. T Illustration of Vākcatura and definition of Kriyācatura lost 28 M. -प्रिया

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* By asking how the delicious nectar of the lip is to be drunk by the eye, the desire to kiss is deftly suggested. सुश्रीः seems to be an address, Sambodhana, to the lady.

क्रियाचतुरोदाहरणम्--

प्रेम्णा चुम्बति कान्ते प्रवालरुचि पक्वबिम्बफलम् ।
धम्मिल्ले मदिराक्षी मल्लीमाल्यानि[1] निक्षिपति ॥ २९२ ॥ *

उपपतिलक्षणम्--परस्त्री[2]रत उपपतिः । [3]उपपत्युदाहरणम्—

तत्तापसै[4]र्मुनीन्द्रैरपि किं स्वर्गापवर्गयोर्लभ्यम् ।
यद्भवति सुखमगाधं[5] पराङ्गनास्मेरलोचनान्तेन ॥ २९३ ॥

वैशिकलक्षणम्—सामान्यासक्तो वैशिकः । [6]तदुदाहरणम्—

वारस्त्रीकिलकिञ्चितमनुभूत यै[7]र्मनोरमे सुरते ।
[8]तेषामनुपमसौख्यं किं खलु कस्यापि वाग्विषयः ॥ २९४ ॥

एते त्रयोऽप्युत्तम[9]मध्यमा[10]धमभेदेन प्रत्येकं त्रिधा । कुपितनायिकायामुपचार[11]कर्ता उत्तमः । नायिकाकोपसमये कोपानुरागावप्रकटीकृत्य कोपसहनेन नायिकाशयं यो जानाति स मध्यमः । लज्जादयारहितस्सन् संभोगेच्छावानधम. । एषां लक्षणोदाहरणानि विस्तरभयान्न लिख्यन्ते ।

एते सर्वेऽपि प्रोषिता[12]मिलितविरहिणो भवन्ति । प्रोषितलक्षणम्--प्रोषितः स्त्रीवियु[13]क्तस्सन् प्रवासगमनेन [14]खिन्नः प्रोषितः । प्रोषितोदाहरणम्—

अभिनवयौवनललितां त्यक्त्वा स्मरसुन्दरी[15]समामबलाम् ।
[16]अहमागतो[17] विदेशं धिङ्[18]मामतिलोभनं मूढम् ॥ २९५ ॥

अमिलितलक्षणम्—स्त्रीसङ्गमात्प्राग्विरहवेदनावानमिलित· । [19]अमिलितोदाहरणम्--

अवलोकनमात्र(त)स्तया मे हृदयं स्वीकृतमात्मसेवनाय ।
तमुपायमहं न वेद्मि येन प्रसभं स्वीकुरुतेऽथ मां मृगाक्षी ॥ २९६ ॥

विरहिलक्षणम्—समीप एव कार्यविलम्बेन नायिकासयोगरहितो विरही । [20]विरह्युदाहरणम्—

अभ्यागतबहुलस्त्रीपुरुषप्राघु[21]णिकसम्मर्दे ।
अभवदनुत्सवकल्पः [22]सदुत्सवो विरहिणोर्यूनोः ॥ २९७ ॥

अथ नायकसहायाः पीठमर्दादय· । [23]पीठमर्दलक्षणम्--कोपसमाधानकारी पीठमर्दः । विटलक्षणम्--सकलविद्यापारङ्गतो विटः । [24]चेटलक्षणम्--सङ्गमकारी चेटः । विदूषकलक्षणम्—हास्यकारी विदूषकः । उदाहरणानि ग्रन्थविस्तरभयान्न लिख्यन्ते ।

इति नायकनिरूपणम् ॥

अथ परस्परानुरागरूपशृङ्गारसूचकसात्त्विकभावा निरूप्यन्ते । रसमञ्जरीकारः—

"स्वेदःस्तम्भोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः । वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकास्स्मृताः ॥"

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1 M ल्य 2 T corrupt 3 M तद्यथा 4. M -स्यै 5 M -ढ 6 T वैशिकोदाहरणम् 7. T. corrupt 8 M एषाम् 9. T drops मध्यम 10 M अधमतस्त्रिधा 11 T -कोत्तमः 12 M. -त- 13 M -मु- 14 M भिः 15 M. -समानबालाम् 16 T whole line and next heading lost 17 M -त 18 M मतिलोभन 19 20 M तद्यथा 21 M -हु- 22 T स उत्सवः 23 M पीठमर्दोदाहरणम् 24 M line ref to Ceta missing T चेटी

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* By kissing the bimba-fruit, the Nāyaka suggests his desire to kiss the Nāyikā'a lip; by placing jasmine on her tresses, she suggests the night, when the stars have appeared, as the suitable time.

इति लिखितवान् । इदमेवास्माभिरप्यङ्गीकृतम् । एतेषां लक्षणानि—स्वेदो देहार्द्रीभावः । स्तम्भो निश्चेष्टत्वम् । रोमाञ्चः पुलकोद्गमः । स्वरभङ्गो वैस्वर्यम् । वेपथुः कम्पः । वैवर्ण्यं वर्णान्यथाभावः । अश्रु बाष्पोद्गमः । प्रलयो मनोलयः । एतेषामुदाहरणम्—

प्रस्विन्नमङ्गमचलं पुलकाङ्कि[1] पाण्डु सोत्कम्पमश्रु च वचस्स्वरभङ्ग एष ।
लीनं मनस्तव मृगाङ्कमुखि[2] व्यनक्ति [3]दृष्टस्सुभाग्यकबरस्तरुणि[4] त्वयेति[5] ॥ २९८ ॥

सात्विकभावनिरूपणानन्तरं शृङ्गाररसो निरूप्यते । अत्र रसमञ्जरीकारः—[6]रतिस्थायिभावकः शृङ्गार इति लिखितवान् । अस्यार्थः—रतिर्नामानुरागः, स एव स्थायी भावो यस्य स इति । एषोऽनुरागः स्त्रियां पुरुषस्य पुरुषे स्त्रियाः । अस्य कारणानि—नायिकानायका[7]लम्बनविभावः । [8]वसन्त-मलयानिलस्रक्चन्दनाद्या[9] उद्दीपनविभावाः[10] । एते [11]अभिव्यक्त्यभिवृद्धिकारणानि । कटाक्ष[12]भ्रूक्षे-पादयोऽनुभावाः[13] । एते कार्याणि । लज्जास्मितादयो व्यभिचारिभावाः[14] । एते सहकारिणः । एतत्सामग्रीसहकृतविगलितवेद्यान्तररतिस्थायि[15]भावको रसत्वं प्राप्तः सम्भोगविप्रलम्भाख्यः सुखोत्कण्ठ[16] शृङ्गारः । स च लौकिकोऽलौकिकश्चेति द्विधा । लौकिकस्तु नायिकानायकयोः । अन्यस्तु काव्य-[17]नाट्ययोः सामाजिकेषु[18] प्रकाशते । कथमिति चेत्, लौकिक[19]संभाषणादिबाह्यान्तरसंभोगैः पारवश्यकरसुखोत्पत्तिर्नायिकानायकयोरेव [20]जायत इति नायिकानायकनिष्ठ एव लौकिको रसः । काव्यनाट्य[21]योराकर्णनावलोकनैर्वचनरचनाभिनयन[22]द्वारा नायिकानायकयोः कटाक्षभुज[23]क्षेपादिलज्जा-स्मितादयः सामाजिकैरनुभूयन्ते, तेन तेषामानन्दोऽभिव्यक्त इत्यलौकिकः सामाजिकनिष्ठ एवेति रसमञ्जरी-कारस्याभिमतम् । अत्र प्राञ्चः—विभावानुभाव[24]सात्त्विकव्यभिचारिसामग्रीसमुल्लसितस्थायिभावो रसः, वक्ष्यमाणलक्षणा[25] विभावादयः, तेषां सामग्री, तया सरसकाव्यसङ्गृहीतया निपुणनटप्रदर्शितया वा [26]सामाजिकभाव्यमानया स्वाद्यमानो निर्भरानन्दरूपतां [27]नीयमानः स्थायी भावो रस इति लिखितवन्तः । अयं चालौकिकः सामाजिकनिष्ठ एव । अयं च यत्रानुरागस्तत्रैवानन्दः, नान्यत्रानन्दरूपेच्छा जायते । अत एवोक्तम्—

"सजातीयविजातीयैरतिरस्कृतमूर्तिमान् । यावद्रसं वर्तमानः स स्थायीति निगद्यते" * ॥

[28]अस्यार्थः । कस्यांचिन्नायिकायामनुरागस्य नायिकान्तरविषयानुराग[29]स्सजातीयः, बीभत्सादि-र्विजातीयः, तैरतिरस्कृतोऽनभिभूतोऽविरुद्ध इति यावत् । एवंविधो भावो मनोधर्मविशेषो यावद्रसं वर्तते चेत् स्थायी[30]; स एवानुरागः । [31]अनुरागो नाम वियोगे वेदनाजनकस्सन् यत्सङ्गमाभिलाषे[32] योऽन्याभिलाषं न जनयति स [33]तस्मिन्ननुरागः । [34]एवंविधानुरागोदये [35]दैवयोग एव कारणम्, न [36]सौन्दर्यादिगुणाः । तथा हि—सुन्दरस्सौन्दर्यरहितायां गुणवान् गुणरहितायामनुरक्तः ; एवमेव [37]स्त्रियः ; एवम[38]नुभवसिद्ध-त्वेन अनुभवसिद्धस्य[39] अपलपितुमशक्यत्वा[40]दिति न्यायेन अनुरागं प्रति दैवयोग एव कारणम् । सौन्दर्यादिगुणास्तूद्दीपनविभाव एवोपयुक्ताः ।

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1 M -ङ्कित 2 M -खी T खी 3 M दृष्ट मुख 4 M तरुणे T तरु 5 Here the ms T. marks a section end and has श्रीदत्तगुरवे नमः । 6 M रति. स्थायीभावकः T रतिस्थायिकभावक- 7 T missing 8 M missing 9 T -दयः 10 T वः 11 T omits अभि 12 T. भुजविक्षेपादयः 13 14 T वः 15 M स्थायीभावको रसप्राप्तः T स्थायीभावकरससप्राप्त 16 M -ठः 17 M नाटकयोः 18 M के तु 19 T -के 20 M ज्ञा 21 M नाटक- 22 T अभिनय 23. T विक्षे- 24. T. अनुभाव repeated 25 M लक्षण- 26 M missing. 27 T corrupt 28. M. अयम् 29 M -रागसजातीयः T -रागस्त्वजातीयः 30. M स स्थायीभाव एव । 31 M. अनुरागवेदनो नाम वियोगवेदनकः 32 M -षी 33 T तस्मिन् omitted 34 M यः अनुरागो- 35. M दे- 36. M. सौन्दर्यम् 37. T प्रियः 38 T एव extra 39 T -सिद्धो हि 40 T अशक्यः

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* Quoted in the Pratāparudrīyayaśobhūṣaṇa, p 158, Bālamanoramā edn , as from the Daśarūpaka but not found there

एषोऽनुरागस्त्रिधा, उत्तम[1]मध्यमाधमभेदैः । तत्रानुरागोदयानन्तरं संयोगेऽत्यन्तम[2]भिवृद्धस्सन् वियोगे दशावस्थाजनकस्सदाऽविस्मृति[3]घटक उत्तमानुरागः ।

उत्तमानुरागस्योदाहरणम्--

अनिमिषदृशोर्वक्त्र शश्वद्विलोकयतोर्मिथो * विमलविधुभं[4] गाढा[5]श्लेषं मुहुश्च वितन्वतोः ।
नव नव [6]इहात्यन्तं मोदात्प्रतिक्षणमुत्तमो [7]भवति पिबतोर्यूनोः प्रेम्णा[8]धरामृतमुत्सवः ॥ २९९ ॥

वियोगे वेदनाजनकस्सन् संयोगे[9] [10]चित्तस्वास्थ्यदायको मध्यमानुरागः । [11]वियोग ईषद्वेदनाजनकस्संयोगे प्रतिदिनं यूनो विस्मृतिघटकश्चाधमानुरागः ।

अयमनुरागो [12]निमित्तभेदाच्चतुर्धा--श्रवणानुरागः, दर्शनानुरागः, चित्रानुरागः, स्वप्नानुरागश्च । श्रवणानुरागो नाम सौन्दर्यादिगुणाकर्णनजन्य । दर्शनानुरागो विलोकनजन्यः । चित्रानुरागः चित्रलिखितप्रियदर्शनजन्यः । स्वप्नानुरागः स्वप्नावगतप्रियावलोकनजन्यः ।

यद्यपि सुखोत्कण्ठे [13]संभोगविप्रलम्भौ, [14]प्राचीनैस्तु आलिङ्गनादि[15]स्संभोगः भविष्यत्सङ्गमाभिलाषो विप्रलम्भ इति लिखितम्[16] । तन्मतानुसारेण संभोगविप्रलम्भौ निरूप्येते । संभोगोदाहरणम्—

† आत्मानं परितो [17]द्राङ्निपात्यमानं निरीक्ष्य किमुडुगणम् ।
चन्द्रान्तरेण चन्द्रस्तिमिरेणोपद्रुतो मिलति[18] ॥ ३०० ॥

द्वितीयोदाहरणम्—

सौधे विधुद्युतिसिते मृदुपुष्पतल्पे सालिङ्गनौ सपुलकोद्गममञ्जुलाङ्गौ ।
सौन्दर्ययौवनभरेण भृशोन्मदिष्णू[19]तौ दम्पती मुदमगाधमसेविषाताम् ॥ ३०१ ॥

विप्रलम्भोदाहरणम्—

कृत्वाधरे [20]रदाङ्कं हस्ते दत्वा च दर्पणं पत्युः ।
किं किमिद[21]मिति वदन्ती कदा भविष्यामि मोदवती ॥ ३०२ ॥

श्रवणानुरागोदाहरणम्—

अकलङ्कमृगाङ्कमञ्जुला[22]स्यश्शुचिमन्दस्मितसुन्दरस्सदैव ।
इदमा[23]लिमुखाद्वचो मृगाक्ष्या श्रुतवत्या [24]स युवा हृदा व्यलोकि ॥ ३०३ ॥

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1 M मध्यमादिभेदैः 2 T corrupt. 3 M -त 4 M corrupt 5 M corrupt. 6. M इत्यन्त मोदाः 7 M corrupt 8 M. gap 9 M योगे 10 M चित्रस्वास्था 11 M. description of Adhamānurāga missing 12 T omits निमित्तभेदात् 13 M संयोग- 14 M missing. Haplography up to next संभोगविप्रलम्भौ 15 T -दि 16 T -तैः 17 M missing. 18 M has here before the verse विषयनि .....लङ्कार which is evidently part of an elucidatory marginal note on the figure 'Atiśayokti' on which the illustrative verse 28 on Samboga is based 19 M भृशोमादष्टु T भृशोन्मदिष्णौ 20 M रदान्त 21 M -स्या 22 M -रा 23 M आलीमुद्वचः 24 M. न

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* 'Vimala-vidhu-bham' means 'of the splendour of a stainless moon' and goes with 'Vaktram' above.

† The scattering of stars around refers to the pearls falling away on the breaking of the necklace in the union, the moon coming together with another moon refers to their faces and darkness to dishevelled tresses

दर्शनानुरागोदाहरणम्—

सर्वोपमानजैत्रैरङ्गैर्नेत्रे विधाय सफले मे ।
मोदाम्भो[1]निधिमग्नां कृत्वा मां क्व नु गतः कान्तः ॥ ३०४ ॥

चित्रानुरागोदाहरणम्—

यथा[2] विलोकितः प्रेयान् तथै[3]व हृदि वर्तते ।
चित्रं चित्रपटं दृष्ट्वा चित्त[4] चित्रपटायते ॥ ३०५ ॥

स्वप्नानुरागोदाहरणम्—

[5]नाग्रहीन्मञ्जुवस्त्राणि [6]न रत्नाभरणान्यपि ।
अद्य स्वप्ने युवा कश्चिन्मम चित्तमचूचुरत् ॥ ३०६ ॥

एतावत्पर्यन्तं रसमञ्जर्यनुसारेण चेष्टाविशेषभेदेन [7]नायिकाभेदा[8] निरूपिताः । इदानीं वात्स्यायनमतानुसारेण [9]गुणैर्हस्तिन्या[10]दिनायिकाभेदा भद्रादिनायकभेदाश्च निरूप्यन्ते । हस्तिनी-चित्रिणीशङ्खिनीपद्मिनीगुणेभ्यो भद्रदत्तकुचमारपाञ्चालगुणानामभिन्नत्वात्प्रत्येकमेषामुदाहरणानि(न)[11]लिखाम । हस्तिन्यादिनायिकासु परस्परगुणसाङ्कर्येण जातिसङ्कराः स्त्रियो जायन्ते । तत्र यज्जातिगुणोऽधिकस्तत्समये तन्मननेन तुष्यति, इतरसमये प्रियलालनेन तुष्यति । एवं नायकेष्वपि भेदाः सङ्कलिताः । अत्र प्राचीनैर्विस्तरो विहितः । अस्माभिः संक्षेपो विधीयते । सङ्कलितभेदोदाहरणम्—

हस्तिन्यादिगुणानामस्यां साङ्कर्यमाभाति ।
अस्या इभ[12]गमनाया विभुलालनया परं तोषः ॥ ३०७ ॥

हस्तिन्युदाहरणम्*—

आरक्ते नयने [13]कचाश्च कुटिलास्स्वल्पौ च वृत्तौ स्तनौ
दीर्घं चाङ्घ्रियुगं तनुश्च न[14] तनुः प्रेमत्वरा चोत्कटा ।
[15]नैशाद्यप्रहरे[16]रतेर्जववती[17] भूषाम्बरे चारुणे
यस्यास्तिक्तकटूष्णभोजनरता सा कोपना हस्तिनी ॥ ३०८ ॥

चित्रिण्युदाहरणम्—

लोलाक्षी प्रियवक्त्रवीक्षणपरा कुम्भस्तनी नीचवा-
ग्दीर्घोष्ठी बहुवादिनी घनतरश्रोणी मृषाभाषिणी ।
चित्रान्नैक[18]रुचिर्विचित्रसुरता यामे द्वितीये निशः[19]
चित्रालङ्कृतिरुत्सुका परिमले चित्राम्बरा चित्रिणी ॥ ३०९ ॥

शङ्खिन्युदाहरणम्—

तन्वङ्गी कठिनस्तनी स्मितशुभालापा सुमध्या दृढ-
प्रेमारक्तकरा सुनीलवसना[20] नीलाश्मभूषावती ।
स्वल्पाहाररतिर्निशि प्रियरतिर्यामे तृतीये शुभा-
काङ्क्षा कण्ठमखर्वमत्र दधती प्रोक्ता बुधैः शङ्खिनी ॥ ३१० ॥

1. T -धिनिमग्ना 2 M -दा 3 M -दै- 4 M -त्र 5 T. सा- 6. T. नव रत्नानि 7. M. missing. 8 T -भेदेन 9 T omits 10 M corrupt 11 M. T both have no न 12. T -गम dropped 13 M कजाक्ष 14 M स- T. सु- 15 M T नैषा- 16 M T. रतिः 17 M. जनयति 18 M -न्ये- T -नै- 19 M. -शा 20 M. -दना

* What follow are not really Udāharana-ślokas for Hastinī etc. but only Lakṣana-ślokas.

पद्मिन्युदाहरणम्—

स्मेरेन्दीवरलोचना सुवदना रक्ताङ्घ्रिहस्ता घन-
श्रोणी पीनपयोधरा मृदुतनुर्मुक्तामणी[1]मण्डना ।
मध्योद्भासिवलित्रया कृशलसन्मध्या सुवक्रालका
स्वर्णाङ्गी मृदुभाषिणी मधुरभुक्[2] शुभ्राम्बरा पद्मिनी ॥ ३११ ॥

कुन्दाभदन्त्याश्चाम्पेयनासिकायाश्चतुर्थके ।
यामे [3]निशायास्सुरतं पद्मिन्यास्समुदाहृतम् ॥ ३१२ ॥

॥ इति [4]श्रीमहाराजाधिराजमकुटतटघटितमणिप्रभाराजि-[5]
नीराजितचरण[6]राजीव-शाहराजगुरु-तनूज
बडेसाहेब - अकबर - विरचित-
श्रृङ्गारमञ्जरीग्रन्थः
समाप्त.[7] ॥

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1. M -णिः T -णि 2 M -वाक् 3 M निशाया सुरता 4. T श्रीमन 5. M राजा 6. From here onwards T reads the colophon in येकोजिराजवरसुतसाहराजसङ्ग्रह श्रृङ्गारमञ्जरी सपूर्णम् । After colophon T has विकृतिनामसवत्सर आश्विनबहुलचतुर्दशी and then in Telugu Somavāramnādu Śrngārarasamañjarī vrāsitīrchinanduku prasannayyavrālu ākulu 100 karakrtamaparādha n ksantum arhanti santah Śrīgurave namah 7 M After the colophon, the following is found श्री सीतारामार्पणमस्तु । इद श्रृङ्गारमञ्जरीपुस्तक हरपुरस्थ अम्मणपन्तरस्य पुत्रवेङ्कटेशेन लिखितम् । यदि शुद्धमशुद्ध वा मम दोषो न विद्यते । यादृश पुस्तकं दृष्ट तादृशं लिखित मया ॥ १ ॥ श्रृङ्गारमञ्जरीग्रन्थः समाप्तः ॥

ADDITIONAL NOTES

INTRODUCTION

P. 9, line 7 from bottom, **P. 11**, Para 5. *Pratāparudrīya-citations.* There are on the whole five citations from Vidyānātha's Pratāparudrayaśobhūṣaṇa made in the Śṛṅgāramañjarī; the two other citations are (i) on p. 3 where the Śṛṅgāramañjarī quotes and criticises Vidyānātha's definition of the Mugdhā (I. 55) and (ii) on p. 33 where it quotes and criticises his definition of the Proṣita-bhartṛkā.

P. 14, Para 3. *Bhānudatta's Alaṅkāratilaka.* This text has since appeared in print, having been edited by Dr. G. V. Devasthali in the *Journal of the Bombay Branch of the Royal Asiatic Society, N. S.*, Vols. 23, 24-25, 1947-1949.

P. 14, Footnote 1. *On Bhānudatta,* see also P. K. Gode, *Indian Culture,* III. iv. pp. 751-756; and Dr. G. V. Devasthali, *New Indian Antiquary,* Oct.-Nov., 1944, pp. 111-117.

P. 16, lines 16ff., **P. 25**, lines 17-19, *Bharata's classification of women in terms of gods, demigods, animals, birds, etc.* Another work which devotes some detailed attention to this classification is the Mānasollāsa (A.D. 1131) of Someśvara, Gaek. edn. Vol. II. pp. 150-153. Towards the very end of the work again, in the sections on love sports and enjoyment, Someśvara adverts to these varieties. (Ms. in BOR. Institute.).

P. 18, lines 5, 4 from bottom. *The eunuch mentioned in the Kāmasūtras as a further Nāyikā-variety* (I. 5. 27). Vararuci's Ubhayābhisārikā introduces this character. See below Intro. p. 54, line 13.

P. 19, Para 2. **P. 20**, Para 4. p. 77, line 8. Text **Pp. 12-13**:—

Veśyā and real love

The question of the Sāmānyā Nāyikā having real love has been touched upon by writers. Our text rightly argues here that though professionally responsive to many for money, she has her own real love for some one. However, it is usual to define Sāmānyā or Veśyā as a Nāyikā whose love is called forth by money. The Śṛṅgāramañjarī criticises that such a definition would knock the bottom out of the very conception of a Nāyikā and make the Veśyā a Nāyikābhāsa. Therefore it has to be granted that she has real love for somebody, though elsewhere, towards many, she has to be professionally engaged. The Kāmasūtras no doubt speak of the courtezan's greater concern for money—I. ii. 15,17. अर्थस्तु राज्ञो (गरीयान्) । वेश्यायाश्च । but later in the section devoted to this Nāyikā, the Vaiśika, Vātsyāyana says that love is natural to her and activity caused by money is only artificial. VI. i. 1— वेश्यानां पुरुषाधिगमे रतिः वृत्तिश्च सर्गात् । रतितः प्रवर्तनं स्वाभाविकं, कृत्रिममर्थार्थम् ।

In IV. i. 54 and VI. ii. 1, Vātsyāyana speaks also of the devoted courtezan attached to a single lover, a type illustrated by characters like Vasantasenā, whom texts on dramaturgy classify as the variety called Raktā. Bharata too accepts such a variety when he speaks of the Madanāturā Veśyā. See Intro. above p. 17. The Śṛṅgāratilaka says, exactly as the Śṛṅgāramañjarī puts it later, that if she is defined, as is done by some, as devoted solely to money, hers will become a case of Śṛṅgārābhāsa, and that really speaking she too has genuine love. I. 62-65.

श्रृङ्गाराभास एव स्याद् यदि ता रागवर्जिताः ।
तस्मात्तासामपि क्वापि रागस्स्यात् किन्तु सर्वथा ॥
धनार्थं कृत्रिमैर्भावैर्ग्राम्यं व्यामोहयन्ति ताः ।

See also the discussion in the Dhūrta-vita-samvāda, Caturbhānī edn , pp. 14-15.

P 20, Para 5, line 2. Rudrabhatta mentioning the Kalahāntaritā as *Atisandhitā*. In Rudrata's Kāvyālamkāra and the Āmoda, this name is read as *Abhisandhitā*.

P 26, Para 2 Vāgbhata's separation of *Kanyā* from Parakīyā, and mention of the *main types as four* It is interesting to note in this connection that an anonymous writer whom the Āmoda cites (p 31) and criticises holds Kanyā as a variety independent of Parakīyā, and further separates similarly the Svairinī also from the Parakīyā, giving thus five main Nāyikās.

स्वीया च परकीया च सामान्यवनिता तथा ।
कन्या च स्वैरिणी चेति पञ्चधा स्युर्हि नायिकाः ॥ इति केचित् ।

P 28, lines 2, 3, 4 from bottom Also Text **P 17** *Āgata*-or *Avasita-pravāsa-Patikā* See the Daśarūpakāvaloka, p. 133 which excludes the Āgacchad-or Āgata-Pati from Pravāsa आगच्छदागतयोस्तु प्रवासाभावात् etc.

P 28, Para 2, lines 9-11 Regarding Sāmarāja's reference to and criticism of writers who apply the *Pracchanna-Prakāśa* classification to all, it may be noted that the Hindi Rasikapriya applies it to every variety.

P 29, lines 21-3. *Kanyā-illustration* Regarding Viśveśvara's illustration of the Kanyā by the unchaste girl who marries and continues her love for the paramour, the verse cited by Viśveśvara is given in the Āmoda also as an illustration of the Kanyā-variety called by the Āmodakāra, the Ārabdha-vivāha (p 223).

P. 29, Para 2, last 2 lines *Viśveśvara calling the Adhama, Candī.* Bhānudatta also does so. See Rasamañjarī, Chowk edn. p. 195

Pp 33-34. *The classification of women into Padminī etc., and Mrgī, Badavā and Hastinī.* Especially lines 3, 4 from bottom on p. 33 and fn. on pp. 33, 34 Regarding my observation on the name Hastinī occurring in both these classifications, it is interesting to note that this has led Someśvara to identify the two Hastinīs, combine the two sets and give a consolidated group of six varieties, Mrgī, Padminī, Citrinī, Badavā, Hastinī and Citrinī See Mānasollāsa, Gaek. edn. Vol II pp. 145-153

P 34, Footnote, lines 12-15, *Ratiśāstra*. A sixth edition of this work with Sanskrit text and English translation was issued in 1921, by Abinash Chandra Ghose, B.A., through Sarat Chandra Seal, 14, Lakshmi Dutt Lane, Baghbazar, Calcutta

P 36, line 1, *Date of Candrarāja*. According to the Karnātakakavicarite, the date is 1079 A D.

P 47, lines 26-30 Sāmarāja's *inclusion of Svayamdūtī in Vāgvidagdhā*. The Āmoda says (p. 174) · पुंश्चलीभावे पण्डिता विदग्धा, एषैव स्वयंदूतीत्युच्यते ।

See also Text **P. 10**, line 14, Śrngāramañjarī, where the Nipunā is called Svayamdūtī. The Āmoda and the Śrngāramañjarī are more correct in identifying the Svayamdūtī with the Nipunā or Vidagdhā in general, rather than with one of her varieties, the Vāgvidagdhā.

P. 49, last line. On the view that the *Pīthamarda* has nothing to do with Śrngāra, see also Sāmarāja, Śrngārāmrtalaharī, p. 140 (1938 Reprint).

P 55, lines 21-22, the *Gāthāsaptaśatī and the Śrngāramañjarī*: For another telling instance where an illustrative verse in the Śrngāramañjarī happens to be an adaptation of a verse in the Saptaśatī, see Śrngāramañjarī text, p. 7, verse 35, अन्यत्र गमितरात्रे etc., which is a recast of Gāthā VII 53, anyāpadeśa salutation to Sūrya by a Khanditā.

P. 70, line 1.

Nāyaka-Nāyikās in poems and plays

An important work to be noticed here before the Āryāsaptaśatī of Govardhana is the Gītagovinda of his famous contemporary Jayadeva

The colophons here to cantos five to ten say that they are devoted respectively to the following Nāyikā-varieties: Abhisārikā, Vāsakasajjā, Vipralabdhā, Khanditā, Kalahāntaritā and Māninī

As Kumbhakarna points out, canto 1 beginning with the song *lalitalavanga* etc. depicts the Virahotkanthitā in the person of Rādhā. In canto 2, the same condition of Virahotkanthitā continues for Rādhā, and she speaks to her friend with a touch of jealousy towards others with whom Krsna is sporting, the text itself says in the final line of the second song here उत्कण्ठितगोपवधूकथितम् । In Canto 4, Rādhā is still Virahotkanṭhitā

By the nature of the theme and the Nāyaka, the two Nāyikā-types Svādhīnapatikā and Prositapatikā fall out of the scope of the work

Regarding the other Gopīs with whom Krsna is sporting, they are Abhisārikās.

Regarding the Nāyaka, Krsna, he is mainly Dakṣina, but occasionally Śatha, Dhrsta and Dhūrta also (see Kumbhakarna's gloss on foot 8 of the song *candanacarcita* in canto 1)

In imitatian of Jayadeva, Rūpagosvāmin also illustrates the eight Avasthā-Nāyikās in his songs on Krsna and Gopīs See Stavamālā, Kāvyamālā 84, pp. 270-279.

P 70, Para 4 See also above p 10, and Text pp 2,37.

The Hindi work Rasikapriya of Keśavadās

Thanks to my friend Sri Rai Bahadur S N Chaturvedi of Lucknow, I could procure a copy of this work. It is a treatise on Rasa in 16 chs. In ch. 2, it speaks of Nāyaka, Anukūla, Daksina Saṭha, and Dhrsta, each divided into two kinds Prakāśa and Pracchanna. In fact, the Pracchanna-Prakāśa classification is applied to every variety in this work.

In ch. 3 the treatment of Nāyikās begins First is given the four classes Padminī, Citrinī, Śankhinī and Hastinī

Then Svakīyā divided into Mugdhā, Madhyā and Prauḍhā, each having four-sub-classes

Mugdhā—Navavadhū, Navayauvanabhūsitā, Navānangā and Lajjāprāyarati.

Madhyā—Ārūdhayauvanā, Pragalbhavacanā, Prādurbhūtamanobhavā, and Suratavicitrā. Then Dhīrā etc. for Madhyā.

Praudhā—Samastarasakovidā, Vicitravibhramā, Ākramitanāyakā and Labdhāyati. Then Dhīrā etc. for Prauḍhā.

Parakīyā—Ūḍhā and Anūdhā.

Ch 4. Darśana—Sāksāt, Citra and Svapna. Then Śravana. Both Darśana and Śravana divided into Pracchanna and Prakāśa

Then Keśavadās deals with the cestās or various acts of Nāyakas and Nāyikās in love.

Ch 8 takes up the eight Nāyikās Svādhīnapatikā, Utkā, Vāsakasajjikā, Abhisandhitā, Khaṇḍitā, Prositapatikā, Vipralabdhā and Abhisārikā. Each of these is divided into Prakāśa and Pracchanna Under Abhisārikā are given, besides Svakīyā, Parakīyā and Sāmānyā, the varieties Premābhisārikā which our text Śrngāramañjarī refers to and refutes (p. 37, text), Garvābhisārikā, and Kāmābhisārikā.

Then are given the three classes Uttamā, Madhyamā and Adhamā.

Ch. 11 deals with Sakhī.

SANSKRIT TEXT

P. 3, line 8 and P 12, last line. Regarding the *true nature of love,* which the text says here, will be dealt with later in the section on Rasa, see end of the text, p. 52, last 5 lines.

P. 6, last two lines. Etāsām dhīrādīnām agre lekhanīya iti etc.

For this treatment given later, see text below pp. 23-28

P 13, line 11 *Divyā, Adivyā etc.* The classification of heroines by what is termed 'Jāti', classes of beings, *i e*, into divine, human and divine-human beings, Divyā, Adivyā, and Divyādivyā illustrated for example by Indrānī, Mālatī and Sītā, is not recognised by the Śṛngāramañjarī On this it follows the Rasamañjarī, see pp 106-7, Chowk edn

P 16-17 also Intro P 78, lines 24-25 —

Vāsaka

In connection with the Nāyikā-variety called Avasita-pravāsa-patikā which some propose under Proṣita-patikā owing to the whole theme of 'going on journey' (pravāsa) being one unit, comprising all phases from the Nāyaka about to leave up to his return, the Śṛngāramañjarī opines that as the situation of the Avasita-pravāsa-patikā is such that the heroine in it is joyous and is preparing for the reception and union, it should really be included in the Vāsakasajjikā

Here the Śṛngāramañjarī examines the meaning and scope of Vāsaka in the name Vāsakasajjikā and cites a lexicon, quoted originally in the Āmoda, according to which Vāsaka is sixfold; Vāra or turn, Ṛtu-kāla or proper mating season, Pravāsād āgata-kriyā or return of lover from travel, Rustaprasādana or lover pacifying the offended beloved, Nāyikā-utsava or the heroine's rejoicing and Navodhā-abhyupapatti or the inducing and enthusing of the newly wedded bride

Of these six, the first, Vāra, turn, seems to have been the earliest meaning, and as the turn might also be dependent on Rtu, the meaning of the word Vāsaka must have gradually extended till it came to embrace all situations in which a Nāyikā is found joyously expecting her lover and preparing herself for receiving him. According to Kāmasūtras IV ii. 80—

वासकपाल्यस्तु यस्या वासकः * * * वासकं च निवेदयेयुः । and V. vi. 4—यस्यां तु प्रीतिर्वासकः ऋतुर्वा * * *

and the Jayamangalā on these वासक्रमः, वासक क्रमप्राप्तम् and वासकः परिपाट्या शयनम्, turn seems to be its original sense. Even in later times, Vāsaka was primarily associated with Vāra-niyama or turn. Under the Vāsakasajjikā-definition itself, the Rasamañjarī says वासको वारः (p 154), and again, while explaining why the Pravatsyat-patikā cannot be brought under the Vāsakasajjikā, the Rasamañjarī says 'vāra-niyama-abhāvāt' (p. 185). Extension of the meaning of Vāsaka is already seen in Bharata In XXII. 196, the Nātyaśāstra says that women should be approached according to either Vāsaka or Ṛtu; and immediately before this, the Nātyaśāstra has two verses (Kasi edn. XXIV. 200-3) mentioning Vāsopacāra and six kinds of Vāsaka.

वासोपचारो यश्चैव स रात्रौ परिकीर्तितः ।
परिपाट्या फलार्थे वा न च प्रमद एव च ।
दुःखे चैव प्रमादे च षडेते वासकाः स्मृताः ॥

Again verse 219 (K. M., Kasi 225) makes reference to the timid or angry beloved as requiring the processing of Vāsaka According to the commentary of Abhinavagupta, the verse Paripāṭyā etc. should read thus:

परिपाट्या फलार्थे वा नवे प्रसव एव च ।
दुःखे चैव प्रमोदे च षडेते वासकाः स्मृताः ॥

Paripāṭī is the well-known turn, Phalārtha is taken by Abhinavagupta, and justifiably too (*cf.* Jayamangalā V vi 4—ऋतुरपत्यार्थम्), as Ṛtu, the third 'Nave' is interpreted as 'Navatve', and refers probably to the fresh entrant into the king's harem; 'Prasave' the fourth, is interpreted as referring to that inmate of the harem who has been, for some time, mother of a recently delivered child and is longing for a visit from the king, the fifth and the sixth are Duḥkha and Pramoda, some occurrence of misery or joy for the lady in her parents' or relatives' house when it is but proper for the king to call on her and console or felicitate her (*cf.* Jayamangalā also, on IV. ii 80—यस्याश्चातीतो, व्यसन-उत्सवाभ्यामन्तरितः ।) Etymologically also, Abhinavagupta explains Vāsaka as derived from the lover living that night with the lady concerned

परिपाटी यथाकल्पितानुपूर्वी अस्या एकदिनवारः, अस्या द्वाभ्यामित्यादि । तदपवादमाह फलार्थे इति । ऋताविति यावत् । नव इति नवत्वे । प्रसवे वृत्ते चिरविरहखिन्नां सुखयितुम् । दु खं तदीयव्यावर्त्यादौ (व्यापत्त्यादौ ?) दुःखिता आश्वासनीयेति । प्रमोद इति तदीयपुत्रोत्सवादौ । उत्सवो हि माननीय इत्युक्तम् । वासयति तत्र स्थाने रात्रिमिति ॥ Abhinavabhāratī, Madras Ms 2785 Vol III P. 58.

Here we see included the Vāra, Ṛtu, Navodhābhyupapatti and Nāyikā-utsava mentioned in the lexicon quoted in the Śṛngāramañjarī, we have also here Prasādana or pacification, but while the later lexicon would make it refer to an angry beloved, in Bharata and Abhinavagupta it is consoling one in grief.* Thus the only element which is absolutely new in the definition of Vāsaka given in the lexicon quoted is 'Pravāsād āgata-kriyā', 'return of lover from abroad and attendant circumstances', which is also, unfortunately, the crux of the discussion whether the Avasita-pravāsa-patikā is to be included in the Vāsaka-sajjikā or not.

P 24, lines 4-5 *Pranaya-kopa* For the treatment of Pranaya-kopa referred to here, see below text p 28 under Kalahāntaritā.

P 25, lines 2, 3

Māna-apānodana-upāyas.

See also Intro p. 21 para 1 end, p. 23, lines 1, 2

On the many ways of removing the Māna of the lady, see Śṛngāratilaka, p. 138, śls. 42-3, six ways of removing Māna,—Sāma, Dāna, Bheda, Upekṣā, Pranati, Prasanga-dhvamsa or Rasāntara (sudden change of situation) as the Daśarūpaka (p 130) puts it For Bhoja's great elaboration of this topic, see my *Bhoja's Śṛngāra Prakāśa,* Vol. I p 59.

In the Bhāna Dhūrta-viṭa-samvāda (Caturbhāṇī edn , pp. 16-17), there is a regular discussion on the relative efficacy of the different means of removing Māna, Īśvara-datta criticises Pādapatana, Śapatha and Hāsa (a variety of Rasāntara) and advocates another variety of Rasāntara viz sudden and forcible kissing of the lady (Avamṛdya cumbana), an effective means already illustrated in a verse in Hāla's Saptaśatī, V. 65.

P 39, *Kāmābhisārikā* See p 40, last line. The Kāmābhisārikā is considered the Uttama-Abhisārikā.

* In a well-known illustrative verse cited frequently for the Dakṣina-Nāyaka, the reasons requiring the King's visit are given as Ṛtu (स्नाता तिष्ठति कुन्तलेश्वरसुता), Turn (वारोऽङ्गराजस्वसुः)pacification (देवी प्रसाद्या च) and a night won as wager in a game of dice (द्यूते रात्रिरिय जिता कमलया); the first three are already mentioned above, the fourth, a special case, is new.

P 45, line 22. *Dāsī.* The text defining Dāsī as 'Yatna-sevikā Dāsī' is not quite happy or expressive; what it appears to mean is that, as one in paid service, she is to take special efforts to carry out the task entrusted to her

P 46, lines 6-7. *Dūtī-vyāpāras.* In the enumeration of the messenger's acts and functions here, there is omission of Praśamsā or praising the lovers which ought to occur after Anurāga-nivedana; see below p. 48 in the illustration-portion where it is found, see also above p. 43 where it is included in the similar set of functions of the Sakhī or friend

P 49, line 21 *Inclusion of Mānī and Catura Nāyakas in Śatha* by the previous writers The reference is to the Rasamañjarī, p 219

P. 52, lines 16—17 *Rasa* On Rasa the Śrngāramañjarī says that according to the author of the Rasamañjarī, Rasa is twofold, Laukika and Alaukika, pertaining to the Nāyaka-Nāyikā and pertaining to the audience. It should not be taken that this is a reference to the text of the Rasamañjarī, it refers to ch. 6 of the same author Bhānudatta's Rasataranginī where this subject is touched upon

P 52, line 22. The verse *'Sajātīyaih'* on Sthāyibhāva and the footnote on it that it is quoted, wrongly, as from the Daśarūpaka, in the Pratāparudrayaśobhūsana.

The Āmoda also quotes it on p 589 as from the Daśarūpaka

P. 53, *Four kinds of love.* See also p 21 and Intro p 21 Para 1, lines 14ff. The Śrngāramañjarī speaks of love as of four kinds according as it is generated by seeing directly the object of love, hearing of the same and seeing the same either in a picture or dream. These varieties are spoken of in most works on poetics and dramaturgy, the main classification into Darśana and Śravana going to Bharata himself. (Ch XXIV 148. Kasi edn) All the four varieties found in our text are mentioned by Rudra Bhaṭṭa himself; see Śr Tilaka, I. 50, 51, where Darśana and Śravaṇa are first given and then Darśana classified into Sākṣād, Citre and Svapne. These three kinds of Darśana or seeing, the Rasamañjarī mentions and illustrates at the end (pp 245-6).

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